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CONTENTS

SEPTEMBER 2015



COVER Shelf sufficiency – if you're the noble Crewe family, can you ever have enough storage for your ancestors' vast library? Book your spot on the West Horsley House tour, starting on page 68. Photograph: Antony Crolla

22 ANTENNAE
What's new in style, decoration
and design, chosen by Nathalie Wilson

27ANTENNAE ROUNDUP
Our selection of the best household linens

LARGE MEASURES
What unites the snappiest men's tailoring fabrics? Max Egger can discern a pattern

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Reading on art, architecture and design

48 **SERIOUS PURSUITS**Auctions, antique fairs and diverting activities

52 OCCASIONAL TREATS
These side tables are supporting actors that steal the scene, reckons Miranda Sinclair

© NETWORK
Merchandise and events worldwide

ADDRESS BOOK Suppliers in this issue

136 INSPIRATION

How to recreate some of the design effects in this issue, by Augusta Pownall

 $140_{\mathbf{EXHIBITION\ DIARY}}$

Female focus, the 'sweet feilds' of Constable country, plus Charlotte Edwards's listings

JOURNAL OF AN ARCHITECTURAL AMBASSADOR Scott Lauer, founder of Open House New York, recalls how the spark was lit

INTERIORS

68 BEQUEST ON THE BRINK

The Surrey 'stately cottage' inherited by Bamber Gascoigne was the antithesis of 'Palladian, posh and self-important' – and, says Ruth Guilding, not just because it was falling down

CURVES OFF THE CUFF

Oscar Niemeyer's cultural complex in Asturias began life as a classic 'back of the envelope' job. But the Brazilian's curving design is anything but stationary, says Ana Domínguez Siemens

On ROGUE'S GALERIE

In a glass-roofed arcade in Paris, Philippe Starck has made merry with mad hats and Medieval glass, turning a venerable engraver's into a talked-about café. Text: Valérie Lapierre

104 seven's heaven

A tobacco-drying tower and a clutch of cottages were the basis for Benedikt Bolza's family home on his parents' rambling Perugian estate. Tim Beddow sees a pipe dream realised

120 trellis by the till

Once the king's bathroom, then later a gift shop, this clandestine chamber in the Brighton Pavilion features witty murals by a mid-century maestro, as Timothy Brittain-Catlin reports

 $126_{\text{UP MEXICO WAY}}$

The adventure-loving couple behind Casamidy go off-grid in their remote *casita* built by ranch hands. A holiday home five hours from the airport has its upsides, hears Ros Byam Shaw

ART & ANTIQUES

Sin Search of Lost time

Magical childhood memories of Madagascar, Brittany and Provence inform the décor of collage artist Emmanuel Pierre. He juxtaposes snippets of his past, says Marie-France Boyer

 $114_{\text{haarlem renaissance}}$

The complex tiles of the Alhambra fuelled MC Escher's interest in tessellation – just as the new physics underlay his odd perspectives. Stephen Patience works out the man behind the maths



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left: 'General' study table (£23,133 approx) and 'Four Bulb' wall light (£7,084 approx); 'Five Bulb' floor lamp (£5,630 approx). Ring 00 91 33 4050 1000, or visit scarletsplendour.com.

2 Since the Revolutionary War, Bennington, Vermont, has been well known for its pottery. You can purchase a piece of this heritage courtesy of Ralph Lauren's autumn collection. Shown: pieces from the dishwasher- and microwave-safe 'Bennington' stoneware collection, made by the town's eponymous potters; prices from £18 for a dessert plate. Ring 020 7535 4600, or visit ralphlaurenhome.com.

3 Linen Me founder Inga Lukauskiene has three generations' worth of experience behind her covetable wares. It shows; her high-quality pieces are handmade in Lithuania on traditional looms, using raw material from the Baltics. Shown from top: red striped huckaback-weave linen bath towels (£59.99 per set of four); green striped linen kitchen towels (£10.99 per set of two). Ring 020 8133 3853, or visit linenme.com.

4 Atkin and Thyme's 'Florence' armchair, £395, upholstered in natural and striped linen, is right on the button. Ring 0844 409 9834, or visit atkinandthyme.co.uk.

5 Lakeland Paints' new colours are a breath of fresh air, literally: they're odourless, solventfree and non-toxic. From £20.18 per litre. Ring 01524 858978, or visit lakelandpaints.com.

> 6 If you've an appetite for fillets – interior embellishments, not beef – look no further than Oakleaf, which makes resin replicas of historic originals. Shown: 8.5cm-high gilded pattern copied from



Chatsworth House; from £72 per m, primed only. Ring 01535 663 274, or visit oakleaf.co.uk.

7 Inspired by the botanical gardens in Rio, Villaverde's founder Claudio Marco has created a light that emulates the effect of sunlight shining through a canopy of foliage. 'Foresta' chandelier; from £2,994 for a 60cm-diameter, six-light version, available in 30 finishes. Ring 020 7610 9797 or visit villaverdeltd.com.

A love of working the land with beautiful products led New Zealand-based duo Lisa Davis and Jared Lockhart to found Gar-

den Objects. The online shop lets you traverse the globe, shopping for the likes of Scandinavian Ahnlund-Karlén's bird feeder (left; £15 approx), a waxed cotton garden bag (£40 approx) by Everyday Needs and Deadly Ponies from New Zealand, and French brand Rostaing's unlined calfskin gloves (£30 approx). Ring 00 64 9 528 9509, or visit garden-objects.com.

After visiting St Mary's, a tin tabernacle in Cadgwith, Cornwall, Anna Bingham and Dan Mullaly realised what was missing from their vintage caravan park and soon began making their own 19th-century-inspired buildings from corrugated iron. They've since focused on this and now offer several models, the

interiors of which can be kitted out to different levels. Shown: 'Empire' studio (from £22,000). Ring Love Lane Caravans on 01326 341009, or visit lovelanecaravans.com.

1 ○ De Vol and designer Sebastian Cox used a variety of sustainable British timbers in rather unusual ways when making this freestanding kitchen. Shaker-style woven beech panels form the cupboard backs, while the beech doors, fitted with copper handles, are stained not painted, allowing the grain to show. It's a recipe for success. Prices from £11,000. Ring 01509 261000, or visit devolkitchens.co.uk. ▷













10









antennae

1 'Sometimes bold, sometimes understated - but always attractive handles made of the most exciting materials.' This is what Manico's Fabien Cappello works towards in his hardware collections. He's certainly achieved it with 'Marmo', his five-piece debut range, which has been designed for both furniture and interior sliding doors. Made in Italy from five different Italian marbles, each piece costs from £89. Ring 07903 835839, or visit manicohandles.com.

2 Could any other storm lantern hold a candle to Nordic House's 37cm-high 'Geometric' glass version (£30)? It's available in four different colours: aqua, smoke, green and clear. Ring 01872 223220, or visit nordichouse.co.uk.

3 John Robshaw, the US-based designer of Indian-inspired textiles, is partial to a polo match when he's in Jaipur. He's scored a goal himself with this tassel-adorned and embroidered cotton 'Iswar' shower curtain, taking cues from the festive spectator tents pitched at his favourite sporting event; £142. Ring 001 212 594 6006, or visit johnrobshaw.com.

4 Floral tribute: these flower- and plantdyed hemp-and-silk cushions are the creations of the patchworker and quilt-maker Katherine May. They were born out of the New Craftsmen's 'Made of Mayfair' project, which asked seven makers to respond to the cultural history of the area. Looking to Floris, the British family perfumery that has been located in the same London shop since its foundation in 1730, May created three variations: plain, patchwork or tasselled, which cost £135, £145 and £155 respectively. Ring 020 7148 3190,

or visit thenewcraftsmen.com.

5 Justin van Breda cites the architects Soane, Adam and Wyatt as inspiration for his 'English Home' collection, but just as noticeable is the importance of detailing from historic furniture designs - note the studs on this 'Monty' sideboard (£5,000) and 'William' dining table (£3,700). All 28 pieces are handmade in Europe and can be customised according to clients' specifications. Ring 020 7349 7089, or visit j-v-b.com ■







antennae roundup

On the lookout for household linens? Miranda Sinclair's woven wonders will see you home and dry



1 'Two Pitcher Flour Sack' towel, \$10, House Industries. 2 'Tenugui' cloths, £7.50 approx each, Everyday Needs. 3 'Mugs' tea towel, £6.50, V&A Shop. 4 'French Stripe' tea towels, £12 each, Re. 5 'Joanna' tea towel, by Richard Bawden, £6.50, Fry Art Gallery. 6 Roller towel, £11.99, Pedlars. 7 'Verde Cimabue' tea towel, by Bertozzi, £19.95, Summerill & Bishop. 8 Linen kitchen cloths, by Yumiko Sekine, \$15 each, Shop Fog Linen. Prices include VAT. For suppliers' details see Address Book >



antennae roundup



1 Striped bath towel, by Khadi & Co, £55, The Conran Shop. 2 Linen bath towel, £64, Volga Linen. 3 'Toulon' bath mats, from £16 each, The White Company. 4 'Hotel Classic', by Frette, from £70 for a hand towel, Harrods. 5 Indigo dot cotton-blend bath towels, £83.16 each, Waterworks. 6 'Air Weight', from \$16 for a guest towel, Coyuchi. 7 'Neige' bath towel, £79.95, Yves Delorme. 8 'Venice' bath towel, £25.99, Linen Me. Prices include VAT. For suppliers' details see Address Book >

antennae roundup



1 'Hamair' bath rug, £92.20, John Robshaw. 2 Striped cotton bath mat, £16, Cologne and Cotton. 3 Linen towels, from £24, Toast. 4 'Tredi' waffleweave bath towels, by Society Limonta, £130 for a two-piece set, Harrods. 5 'Romy' towels, by Missoni, from £54 for a two-piece set, Amara. 6 'Original' towels, from £6, The Lexington Company. 7 Bath towels, by Marimekko, £44 each, Skandium. 8 Hamam towel, by Ottomania, £19.95, Ville et Campagne. Prices include VAT. For suppliers' details see Address Book ■



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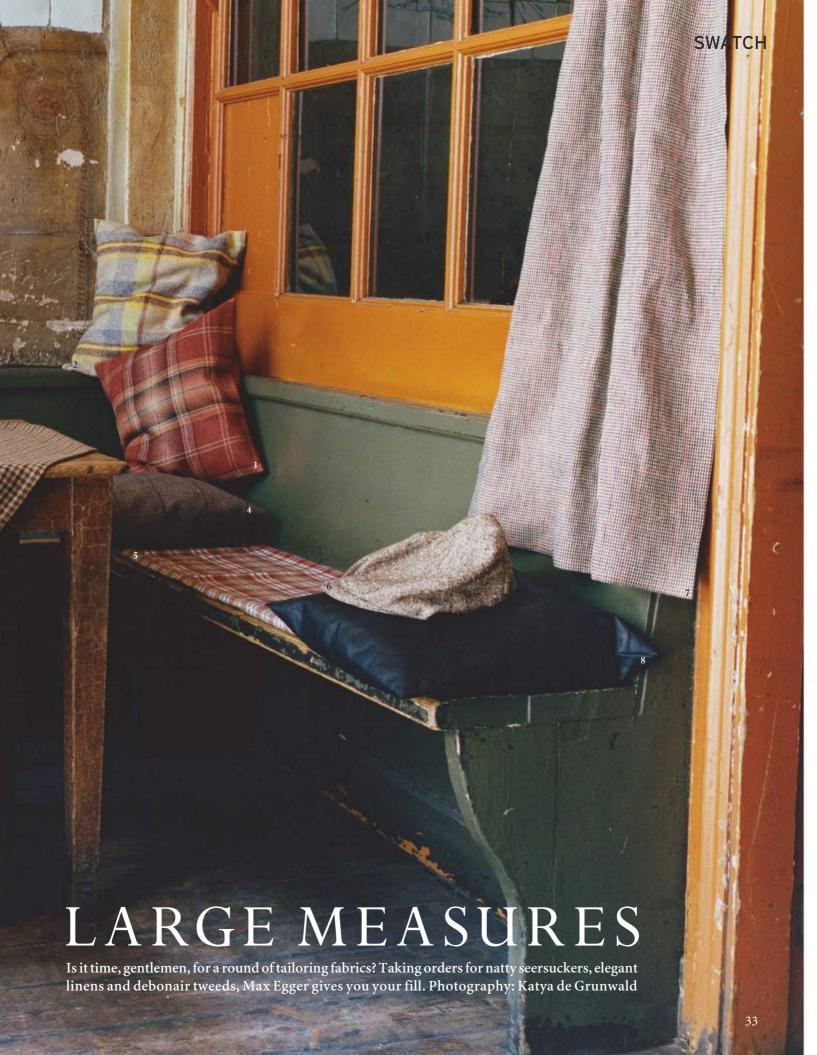
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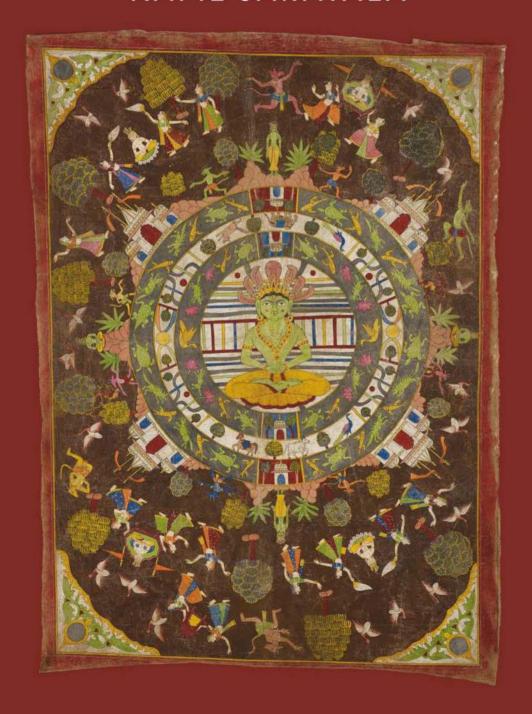








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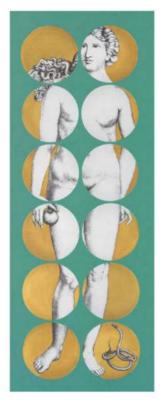
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PIERO FORNASETTI: PRACTICAL MADNESS (ed. Patrick Mauriès; Thames & Hudson, rrp £50) Who can resist stepping into the fecund, enchanted world of mid-century designer Piero Fornasetti, in which unicorns and satyrs romp along walls, marine life emblazons furniture, hot-air balloons waft across ceilings and plate sets cleverly combine to reveal a nude Adam and Eve? Fornasetti's life, themes and nugget-like aphorisms are presented in a handsome new vol-

nugget-like aphorisms are presented in a handsome new volume thoughtfully edited by Patrick Mauriès. While the Italian created more than 11,000 objects, decorative schemes and items of furniture, the 400 illustrations reproduced here nonetheless offer a sense of his range and scope.

Born in 1913 into an intellectual Milanese family, Fornasetti was originally destined to be an accountant. Bucking against the yoke of his father's ambition, in 1930 he enrolled on a scholarship into the Liceo Artistico di Brera (he was expelled after two years for insubordination). Undaunted, a year later Fornasetti participated in the fifth Milanese Trienniale, his innovative silk scarves catching the eye of Gio Ponti. It was a pivotal meeting, as they would later collaborate on many projects.

With artistic influences including Picasso and De Chirico, Fornasetti was fluent in painting, decorating, draughtsmanship, printing, engraving, furniture and object designing and illustrating. Above all, he was foremost a graphic artist, seeing 'drawing as a discipline, as a way of life, as a way of organising one's existence, and as an uninterrupted study of things, of what makes up their essence'. Nestled, pearl-like, in 'The Genius of the Line' section of this publication is a

'book within a book' of the Milanese's drawings, imaginatively presented on narrow pages of uncoated stock.

In the 1980s Fornasetti's playful hybrid images were particularly well received by Postmodern designers, and we learn of his fondness for manipulations and distortions, predating Warhol. Among the book's high points are the explorations of time, death, erotica,

plates, of the face of the opera singer and 'it girl' Lina Cavalieri. Having exhausted his own ideas, Fornasetti charmingly placed a sign in his Via Brera shop, promising six plates to anyone who could successfully think up new variations. Rather wittily, Cavalieri's face adorns the book's cover in a playful cut-out window that presents her with eyes alternately open and winking. Fornasetti's creativity is also shown as chillingly prescient in the 'Architectures' section, which reproduces a sketch for a large American store

aging and gender played out in the multiple distortions, on

that depicted skyscrapers on fire. The sketch, needless to say, was rejected. In conclusion, we learn that Barnarba Fornasetti, less quixotic than his father, but no less committed, has added a new chapter to the legacy, dipping into an almost endless archive to retell the Fornasetti story for a contemporary audience.

Practical Madness was created to accompany a recent exhibition in Paris, yet it is a valuable object in itself, its design an example of how to make high-end art books remain covetable. It's also highly appropriate for a whimsical designer who himself declared that he learned everything he knew from books ■ REBECCA SWIRSKY is an arts critic and fiction writer ▷



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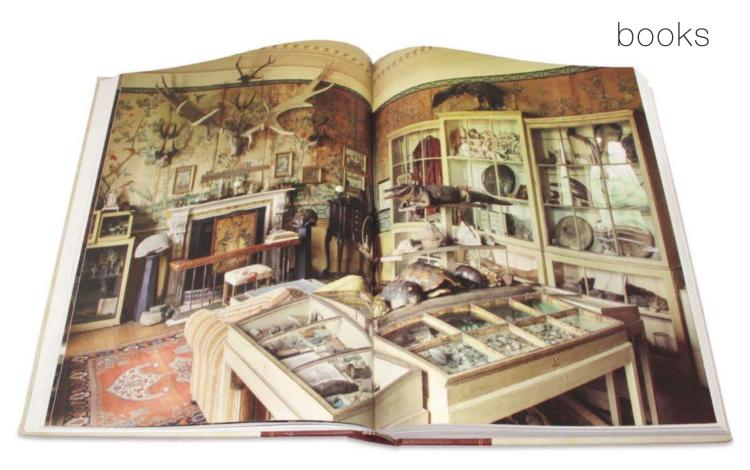
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THE COBBE CABINET OF CURIOSITIES: AN ANGLO-IRISH COUNTRY HOUSE MUSEUM (ed. Arthur MacGregor; Yale, rrp £75) What links a fragment of the garter ribbon worn by Charles I to his execution, a pair of Beethoven's spectacles and a set of Pleistocene-era antlers excavated from an Irish bog in 1684? Throw in a desiccated human hand, a 'cuneiform conundrum' and several embroidered Chinese silk shoes (accompanied by a clay model showing how to bind a girl's foot), plus a collection of Swiftiana, and you are just beginning to scrape the surface of artefacts, natural history and exotica assembled by generations of an Anglo-Irish family that's the subject of this appropriately encyclopaedic and engaging book.

A clue lies in the Swiftiana, or relics of Jonathan Swift, for the private museum was started by his clerical colleague Charles Cobbe, who in 1743 became archbishop of Dublin. The Cobbe 'cabinet of

curiosities' was installed at Newbridge, the elegant seat near Dublin built by the archbishop (to designs by James Gibbs), and was added to by various members of the family until the mid-19th century when it fell into disuse, but remained largely intact and in situ. If never the most extensive, scholarly or plain bizarre of such country-house assemblages, the Cobbe museum is a great rarity simply for having survived and is perhaps unique in the British Isles in still being housed in its original display cases.

If these purpose-built cabinets suggest a precocious museological professionalism, boxes crafted from playing cards to display shells create delightfully surreal, and visually splendid, juxtapositions of objects and contexts. At Newbridge shells – and fauna generally – were displayed according to size or shape rather than on any strict taxonomic principle, a reminder that fun, decoration and whimsy were as important as lofty Enlightenment ideals of natural philosophy or Linnean classification. On occasion, too, individual taste intersected with wider historical influences. There are objects from India, China, Africa and Oceania reflecting travels made by family members but also imperial expansion and incipient globalisation.

A formidable battalion of scholars has been unleashed on the collection, cataloguing with style and gusto while remaining alive to the element of humour and hint of the absurd. However, the special atmosphere of the museum is best captured in a preface by Alec Cobbe, artist, decorator and (this must be atavistic) serial collector, who recalls his childhood dismay on returning home from school in the late 1950s to discover his mother had sold the fine Chinese wallpaper

that covered the museum's walls and was busy dismantling its contents in her quest for a comfortable sitting room. Cobbe single-handedly rescued the museum (buying back objects that had been sold and ultimately relocating it to Hatchlands Park in Surrey; Wol June 1999), and he is clearly the driving force behind this key contribution to the history of country-house collecting, taste and display. In its capacious presentation and microscopic scholarship applied without distinction to works of art, ephemera and, on occasion, junk, it echoes the intellectual curiosity about the world, and simple delight in the unusual, that led to the museum's creation ■ WILLIAM LAFFAN is co-author of 'Russborough: A Great Irish House, Its Families and *Collections'* (*Alfred Beit Foundation*) ▷



books









To order Contemporary Design Africa for £17.95 (plus £5.50 UK p&p), ring the Wol Bookshop on 0871 911 1747

CONTEMPORARY DESIGN AFRICA (by Tapiwa Matsinde; Thames & Hudson, rrp £19.95) African art and design is under the spotlight this year. For the first time ever, the Venice Biennale was overseen by an African curator, the Nigerian-born Okwui Enwezor, while the Guggenheim in Bilbao is hosting a major exhibition about contemporary creativity, *Making Africa*. Unrelated but contemporaneous, this lavishly illustrated new book introduces 50 leading African designers working today.

The surge of interest in Europe reflects a burgeoning scene fuelled by technological and economic advancements. In this book, the term 'African design' is interpreted broadly to include indigenous practitioners, alongside members of the diaspora and others who have settled on the continent. What unites these makers is their modern approach, which flies in the face of adjectives such as 'primitive', 'tribal' and 'exotic', so liberally applied to African art in the past. During the colonial era, pottery and textiles were dismissed as lowly artisanal crafts, even though woodcarving was regarded as a fine art (and eagerly collected by the likes of Picasso).

Another vestige of colonialism is the way Africa tends to be treated as a country rather than a continent, its regional differences overlooked. While highlighting some pan-African tendencies, the book's stated aim is to reflect Africa's cultural diversity – a task impossible in a book of this size. The strongest common tendency is the revival of old traditions, but with a contemporary twist. So the South African company Zenzulu produces colourful woven baskets from telephone wires. In her introduction, Tapiwa Matsinde runs through the traditional skills of basketry, ceramics, metalwork, woodcarving and dyeing before revealing in the subsequent chapters how these techniques are being repurposed to appeal to 21st-century tastes.

Resourcefulness is a way of life in Africa, and recycling is a recurrent theme. There it's usual for everyday objects that are broken to be remade in a different form; and likewise in contemporary design, sustainability is key. In Senegal, hip furniture is fashioned from dismantled fishing boats; in Morocco, fine objects adorned with gold and silver are crafted from discarded tyres; and in South Africa, beautifully elaborate chandeliers are made from humble mud balls.

As for textiles, colourful wax cloths are synonymous with Africa but they were originally an import. Traded by 19th-century Europeans, they gradually evolved to suit African tastes, and continue to have a strong presence in fabric design, from Cameroon to Nigeria. The London-based designer Yinka Ilori, for example, incorporates fabrics into chairs that reflect on the Nigerian parables he learned as a child. And this – the stories of the continent – is another key strand of African design today.

If facts are best learned through repetition, then the text really drives home its key points. It's also a touch promotional in tone (perhaps revealing the author's background in corporate communications) − but overall, this is an informative and attractive introduction, rich in images. No one book can give a comprehensive account of design across an entire continent, but this one goes a long way ■ MARI GRIFFITH is an art historian who has written for the 'Making Africa' exhibition at Guggenheim Museum Bilbao, which runs 30 Oct-21 Feb ▷





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books





THE FRENCH RIBBON (by Suzanne Slesin and Sylvie Marot; Pointed Leaf, rrp £30) What could be more frivolous than a ribbon? A strip of pure prettiness, designed to adorn and enhance, its most testing tasks to fasten a neckline, or secure the paper enfolding a present (though buttons, zips and sticky tape are probably doing the real work). A book entitled *The French Ribbon* promises unalloyed indulgence, conjuring images of Madame de Pompadour, a broad satin bow tied beneath her chin, a cascade of bigger bows bouncing down her bodice.

Like so many fashion-related products, ribbons were a French speciality. While Lyon was the centre of silk production, Saint-Etienne grew to be the 'world capital' of ribbon (and also, in starkest contrast, a centre for the manufacture of arms). Rather than a broad historical overview, this good-looking hardback is devoted to photographs of 'some of the samples from the Etablissements Ducros, sold at auction after liquidation in 2012' – in other words, a selection of the range of ribbons made by a family business in Saint-Etienne from the late 1920s, when they started manufacture, to the 1970s, when they stopped.

These are ribbons from a century when the heyday of frills and furbelows had been left behind in favour of emancipation and practicality. And from a time when artificial silks, such as Rayon, were being developed. A brief introduction by Sylvie Marot, 'curator, author and fashion archivist', sets the scene, after which the remaining couple of hundred pages (I can't be more precise as there are no folios) show swatches, pages from sample books, rainbow colour cards, ribbons pinned to headed paper, ribbons ranked, numbered, labelled and, in a couple of particularly gorgeous images, ribbons spilling out of boxes.

Perhaps appropriately, looks take precedence and there are no captions to mess up the pages, just chapter headings that loosely sort the samples into 'Stripes', 'Black and White', 'Fashion', 'Lingerie', 'Color', 'Floral', and 'Fantasy'. The printing is such good quality you can hazard a good guess at what is velvet, what real silk, what is printed and what brocaded. The scale varies from reduced to life-size to magnified, and there are no clues to date. There is, however, a great deal of charm and variety, though it does seem perverse to devote double-page spreads to four snippets of cream tape, or to plain black tape in 11 different widths. In between, however, the author can feel justified in her hope that this is 'a valuable document for historians, textile scholars, and fashion enthusiasts... a rich and fertile source of inspiration for graphic and interior designers' ROS BYAM SHAW is the author of 'English Eccentric' (Ryland Peters & Small)

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serious pursuits

Auctions, antique fairs and diverting activities, chosen by Grace McCloud



1 Claude Gilli, *Autoportrait*, 1963, *Reflections on the Self* at Christie's, until 5 Sept. 2 A delft tile showing David slaying Goliath with a slingshot, c1800, Richard Hoppe at Petersfield Antique Fair, 4-6 Sept

Och eye! Alongside its latest exhibition, *The Amazing World of MC Escher* (page 110), the Scottish National Gallery of Modern Art has organised a number of mindbogglingly good events this summer to help demystify some of his trompe l'oeil and trickery. Among them is **ESCHER: A MATHEMATICIAN'S EYE VIEW**, a talk on 27 September. It's not just for number-crunchers though, as lecturer Ian Stewart brings the artist's mathematical mindset to light in layman's terms. Details: 0131 624 6200; nationalgalleries.org. If all those endless staircases and impossible landscapes leave your head spinning, make your way instead to the Royal Academy, which hosts the **RA BOOK CLUB: GABRIEL JOSIPOVICI'S 'HOTEL ANDROMEDA'** on 11 September. Leading the event, Josipovici will guide listeners through his new novel, which explores the life, times and trinkets of another enigmatic artist, Joseph Cornell (*WoI* Aug 2015). Details: 020 7300 8000; royalacademy.org.uk.

BRITAIN

UNTIL 5 SEPTEMBER CHRISTIE'S MAYFAIR, NEW BOND ST, LONDON W1 REFLECTIONS ON THE SELF: FROM DURER TO STRUTH. Face values: self-portraits on show and for sale. Details: 020 7495 5050; christies.com.

UNTIL 20 SEPTEMBER ROYAL ACADEMY, BURLINGTON HOUSE, PICCADILLY, LONDON W1 UNEXPECTED HILL. So? Architecture and Ideas teams up with Turkish Ceramics to create a public-seating installation outside the RA. Details: 020 7300 8000; royalacademy.org.uk.

UNTIL 4 OCTOBER FREUD MUSEUM, MARESFIELD GARDENS, LONDON NW3 FESTIVAL OF THE UNCONSCIOUS. Decipher the riddle of the sphinx and much more at Freud's London home. With talks, tours and exhibitions, it's complex stuff. Details: 020 7435 2002; freud.org.uk.

30 AUGUST TURNER CONTEMPORARY, RENDEZVOUS, MARGATE, KENT ART CAR BOOT FAIR. No junk in these trunks. Work by Margate's own,

Tracey Emin, is among the booty. Details: artcarbootfair.com. **4-6 SEPTEMBER** FESTIVAL HALL, HEATH RD, PETERSFIELD, HANTS **PETERSFIELD ANTIQUE FAIR**. Right on tile – the Home Counties' finest fair makes its

second appearance this year. Details: 01886 833091; penman-fairs.co.uk. 6 SEPTEMBER ROYAL HORTICULTURAL HALL, ELVERTON ST, LONDON SW1 ADAMS ANTIQUES. Adams' tempting treasures return for the autumn. Details: 020 7254 4054; adamsantiquefairs.com 9 SEPTEMBER BONHAMS, NEW BOND ST, LONDON W1 THE SOUTH AFRICAN SALE. Irma Stern's Arab in Black with its Zanzibar frame is expected to reach up to £1 million. Details: 020 7447 7447; bonhams.com.



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serious pursuits





1 David Inshaw, *Artist and Model*, 1994, Alan Wheatley Art at 20/21 British Art Fair, 9-13 Sept. 2 Hasui Kawase, *Haru (Spring)*, c1925, Japanese Gallery at LAPADA, 22-27 Sept. 3 A Roseville 'Futura' vase, Rago Unreserved, 28-29 Aug

9-13 SEPTEMBER ROYAL COLLEGE OF ART, KENSINGTON GORE, LONDON SW7 20/21 BRITISH ART FAIR. Expect all the masters of Modernism to be on show, from Fedden to Frink, Hockney to Hodgkin, for collectors and first-time buyers alike. Details: 020 8742 1611; britishartfair.co.uk. 10-13 SEPTEMBER SAATCHI GALLERY, DUKE OF YORK'S HQ, KING'S RD, LONDON SW3 START ART FAIR. Bright young things step into the limelight at the fair dedicated to rising stars. Details: 020 7225 2000; startartfair.com. 10-13 SEPTEMBER WHITECHAPEL GALLERY, WHITECHAPEL HIGH ST, LONDON E1 LONDON ART BOOK FAIR. Talks and tomes galore, with books, catalogues and rare publications on offer from more than 80 publishers and galleries. Details: 020 7522 7888; whitechapelgallery.org. 16 SEPTEMBER CHRISTIE'S, KING ST, LONDON SW1 PRINTS AND MULTIPLES. Pull up a seat and get bidding - Warhol's complete 'Electric Chairs' series goes under the hammer. Details: 020 7839 9060; christies.com. 16 SEPTEMBER BONHAMS, NEW BOND ST, LONDON W1, SHE INSPIRES ART. Girl power: Women for Women International is supported by an evening of auctions and fund-raising. Details: 020 7447 7447; bonhams.com. 18-20 SEPTEMBER CHATSWORTH HOUSE, CHATSWORTH, BAKEWELL, DERBYS CHATSWORTH FESTIVAL: ART OUT LOUD. Hear hear! With 20 speakers, including Grayson Perry and the BBC's Will Gompertz, this sounds like a winner. Details: 01246 565300; chatsworth.org.

22-27 SEPTEMBER BERKELEY SQUARE, LONDON W1 LAPADA ART AND ANTIQUES FAIR. Mayfair's modern-day *Kunstkammer* returns with more than 100 dealers. Details: 020 7823 3511; lapadalondon.com.

OUTSIDE BRITAIN:

FRANCE 8-13 SEPTEMBER VARIOUS VENUES, PARIS. **PARCOURS DES MONDES.** For the 14th year, this fair brings Asian art to the fore. Among the 80 exhibitors are specialists in Japanese screens and Buddhist artworks. Details: parcours-des-mondes.com.

USA 28-29 AUGUST RAGO, NORTH MAIN ST, LAMBERTVILLE, NJ RAGO UNRESERVED. A Roseville vase (\$500-700) and a Wiener Werkstätte figurine (\$700-900) are up for grabs in this comprehensive two-day sale of furniture, silver and decorative arts. Details: 001 609 397 9374; ragoarts.com.

17-20 SEPTEMBER NAVY PIER, EAST GRAND AVE, CHICAGO, IL EXPO CHICAGO. The Windy City stakes a claim on the art market once again. Fair play. Details: 001 312 867 9220; expochicago.com.

19 SEPTEMBER WADSWORTH ATHENEUM MUSEUM OF ART, MAIN ST, HARTFORD, CT GRAND REOPENING.
The USA's oldest art museum opens its doors after a six-year hiatus, adding more than 1,000 European paintings to its collection. Details: 001 860 278 2670; thewadsworth.org

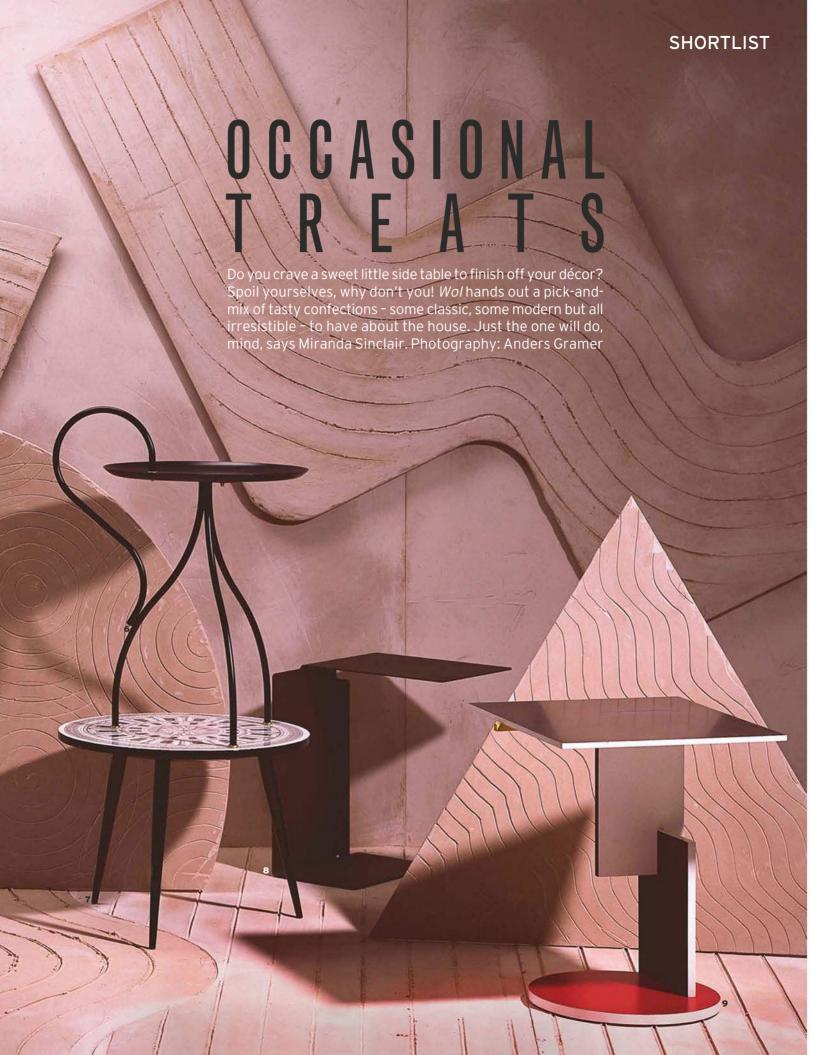




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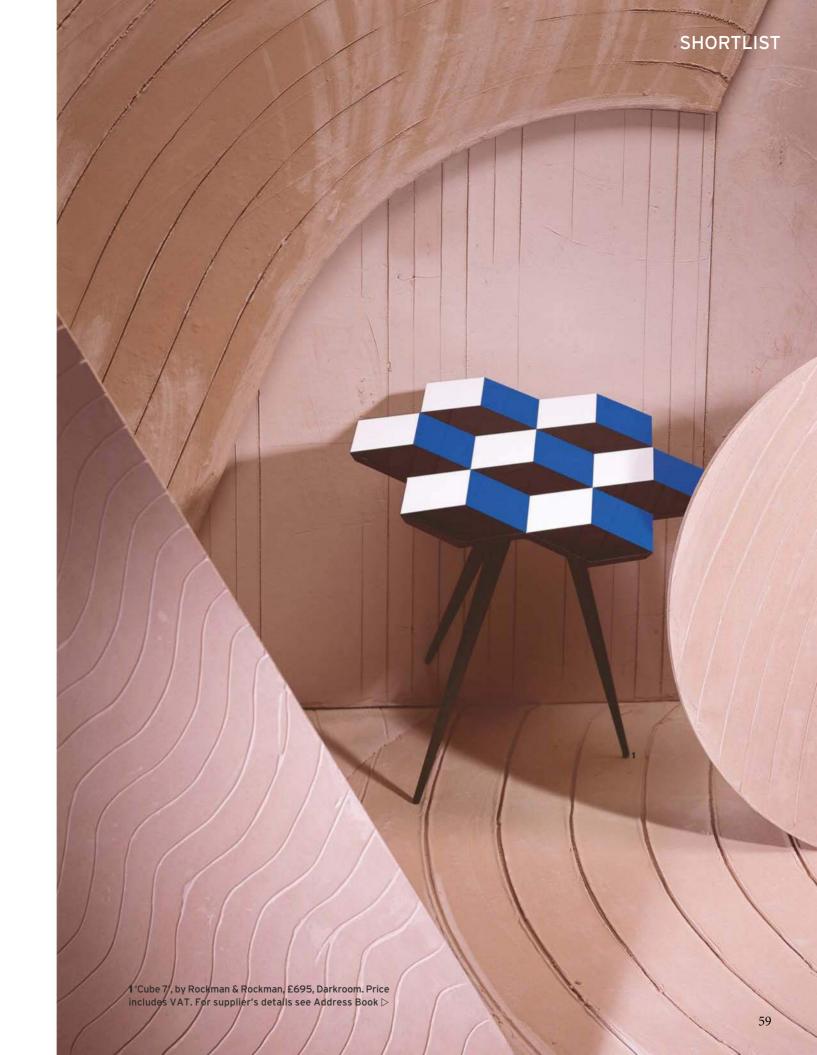
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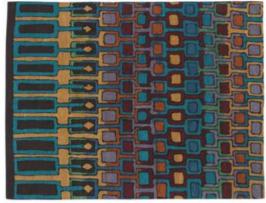








LEFROY BROOKS





From top: pair of c1960s lamps from the Decorative Antiques and Textiles Fair; 'Keys Fiesta' rug from Tufenkian; oxidised-silver bowls by Claire Malet at the Goldsmiths Fair;







'B Bed' by Sacha Walckhoff from Savoir Beds; 'Domino' stool from Philippe Hurel; One and Only's Le Saint Geran in Mauritius; 'Deco' tub chair from Linley in Romo's 'Wild Flower' fabric



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- Savoir Beds has announced its latest collaboration with Christian Lacroix's Sacha Walckhoff, the creative director famous for his theatrical style and intricate use of detail. Showcasing this flair, he has come up with an exclusive design called the 'B Bed', which features pod-like cubby-holes and a headboard made entirely of Savoir's handcrafted mattress pocket springs and upholstered in a petrol blue. Savoir Beds, 7 Wigmore St, London W1 (020 7493 4444; savoirbeds.co.uk).
- Goldsmiths Fair, Britain's most exciting showcase of jewellery and silver, features the latest collections from 168 of the country's finest craftsmen. The line-up includes 25 new exhibitors, as well as a packed programme of inspiring talks. The highly skilled practitioners often push the boundaries to produce modern masterpieces that will be treasured for years to come. Goldsmiths Fair will take place at Goldsmiths Hall, Foster Lane, London EC2, 22 Sept-4 Oct. Ring 020 7606 7010, or visit goldsmithsfair.co.uk.
- Antique dealer James Graham-Stewart has moved to north of Notting Hill. His focus is English and continental furniture as well as works of art from the 17th century to the early 20th. He also specialises in pieces of historical significance in their original condition. James Graham-Stewart, 89-91 Scrubs Lane, London NW10 (020 3490 0406; jamesgraham-stewart.com).

- The Decorative Antiques and Textiles Fair celebrates its 30th birthday this year. In 1985 the idea was to launch a new kind of fair, one that would cater for interior designers looking for unfussy antiques and elegant period design. That ethos has been maintained to this day. In autumn, visitors will find 145 dealers displaying decorative and fine antique furniture as well as rare objects. The Decorative Antiques and Textiles Fair will take place at Battersea Park, London SW11, 29 Sept-4 Oct. Ring 020 7616 9327, or visit decorativefair.com.
- Linley's iconic 'Deco' tub chair sits on a dark-stained beech base that can rotate full circle. Like all of his furniture, the chair is handcrafted in Britain and features intricate detailing such as buttons and smart piping. The chair can be upholstered in a variety of striking fabrics and is now available in several vivid colours. Linley, 60 Pimlico Rd, London SW1 (020 7730 7300; davidlinley.com).
- Philippe Hurel has been creating timeless, inspiring and innovative furniture for over a century. The company uses traditional craft techniques, as well as high-quality materials and finishes, to create distinctive contemporary collections that can even be personalised to suit a client's requirements. It has also undertaken several fruitful collaborations with architects and interior designers. Philippe Hurel, 122 Fulham Rd, London SW3 (020 7373 1133; philippe-hurel.com).
- Established in 1986, James Tufenkian set up his carpet business to revive the art of Tibetan rug weaving; now he owns showrooms in New York, Los Angeles and London, to name but a few. The company, which collaborates with iconic designers such as Kevin Walz, Barbara Barry and Vicente Wolf, is renowned for the ethical stance it shows towards its Nepalese craftsmen. Tufenkian, Design Centre Chelsea Harbour, London SW10 (020 7352 8183; tufenkiancarpets.com) ■

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4-8 SEPT MAISON & OBJET, PARIS NORD VILLEPINTE, maison-objet.com. 20-23 SEPT DECOREX, SYON PARK, LONDON TW8, decorex.com. 20-25 SEPT FOCUS, DESIGN CENTRE CHELSEA HARBOUR, LONDON SW10, dcch. co.uk. 23-26 SEPT 100% DESIGN, OLYMPIA, LONDON W14, 100percentdesign.co.uk. 24-27 SEPT DESIGN JUNCTION, VICTORIA HOUSE, THE COLLEGE, SOUTHAMPTON ROW, LONDON W1, thedesignjunction.co.uk. 24-27 SEPT SUPERBRANDS LONDON/TENT LONDON, OLD TRUMAN BREWERY, LONDON E1, tentlondon.co.uk



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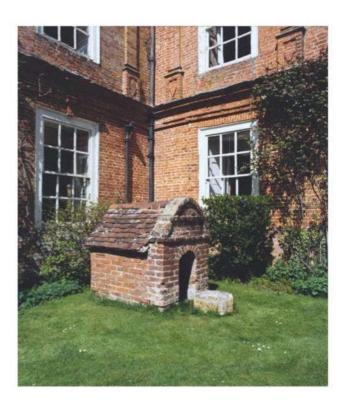
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One of a pair of tile-and-brick dog kennels – complete with stone bowl – placed either side of the front door at West Horsley Place, Surrey (page 68)

Abbott & Boyd, Design Centre Chelsea Harbour, London SW10 (020 7351 9985; abbottandboyd.co.uk). Altfield, Design Centre Chelsea Harbour, London SW10 (020 7351 5893; altfield.com). Amara. Ring 0800 587 7645, or visit amara.com. Aram, 110 Drury Lane, London WC2 (020 7557 7557; aram.co.uk). Armani Casa, Design Centre Chelsea Harbour, London SW10 (020 7079 1930; armanicasa.com). Brooksbank & Collins. Ring 020 7739 2908, or visit brooksbankcollins.com. C&C Milano, Design Centre Chelsea Harbour, London SW10 (020 3583 3303; cec-milano.com). Cappellini, 150 St John St, London EC1 (020 7014 5980; cappellini.it). Chaplins, 477-507 Uxbridge Rd, Hatch End, Middx HA5 4JS (020 8421 1779; chaplins.co.uk). Christian Fischbacher, Design Centre Chelsea Harbour, London SW10 (020 7351 9332; fischbacher.com). Colefax & Fowler, Design Centre Chelsea Harbour, London SW10 (020 7351 0666; colefax.com). Cologne and Cotton, 88 Marylebone High St, London W1 (0845 262 2212; cologneandcotton.com). Colony, Design Centre Chelsea Harbour, London SW10 (02073513232; colonyfabrics.com). The Conran Shop, Michelin House, 81 Fulham Rd, London SW3 (0844 848 4000; conranshop.co.uk). Coyuchi. Ring 001 888 418 8847, or visit coyuchi. com. Création Baumann. Ring 020 7226 7748, or visit creation baumann. co.uk. Darkroom, 52 Lambs Conduit St, London WC1 (020 7831 7244; darkrooomlondon.com). Davidson, Design Centre Chelsea Harbour, London SW10 (020 7751 5537; davidsonlondon.com). Everyday Needs, 270 Ponsonby Rd, Auckland 1011, New Zealand (00 64 9 378 7988; everyday-needs.com). Evitavonni. Ring 0800 130 3180, or visit evitavonni. com. Fox Linton, Design Centre Chelsea Harbour, London SW10 (020 7368 7700; foxlinton.com). Fry Art Gallery, Castle St, Saffron Walden, Essex CB10 1BD (01799 513779; fryartgallery.org). GP&J Baker, Design Centre Chelsea Harbour, London SW10 (01202 266700; gpandjbaker. com). Graham & Green. Ring 020 8987 3700, or visit grahamandgreen. co.uk. Harris Tweed. Ring 01851 702269, or visit harristweed.org. Harrods, 87-137 Brompton Rd, London SW1 (020 7730 1234; harrods.com). ▷

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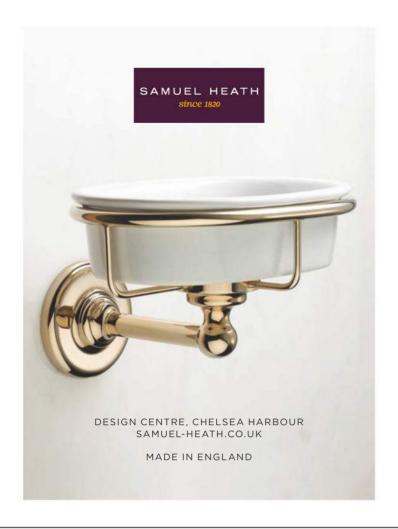


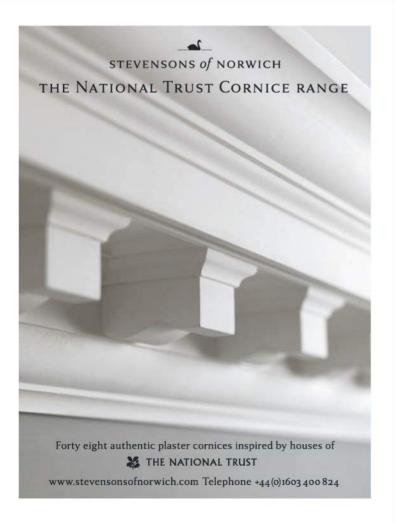
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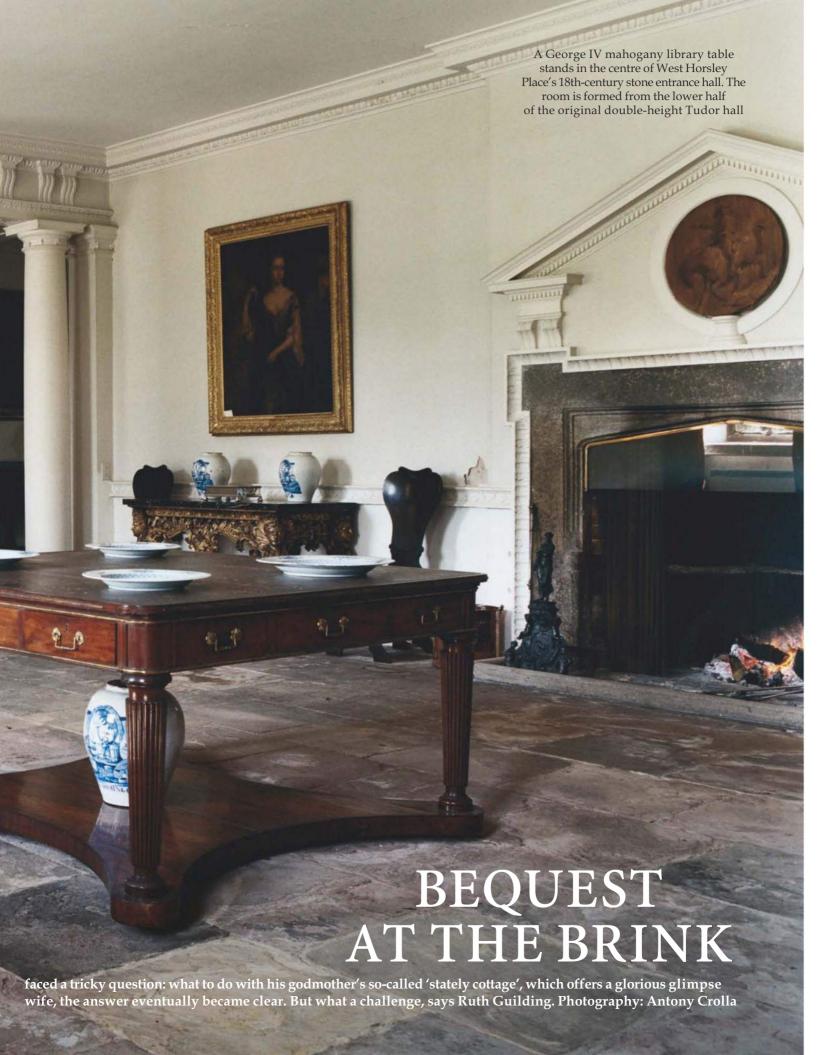
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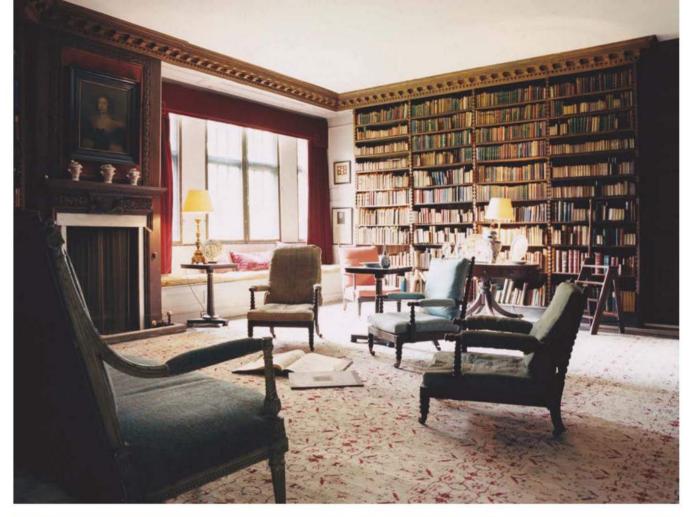








This page, clockwise from top: West Horsley's long comfortably domestic brick façade of c1630 is in a similar artisan style to the Dutch House at Kew (WoI July 2013); a screen of Doric columns crosses the west end of the entrance hall. The hall chairs' curved backs, dished seats and shaped supports separated by stretchers date them to the third quarter of the 18th century; an early Georgian Gothick doorcase is drowning in wisteria







This page, clockwise from top: a circle of bobbin-carved armchairs surrounds the library fireplace. Above it is a 17th-century portrait of a member of the Crewe family; a portrait sketch in charcoal of Lady Mary as a girl hangs on a wall of the landing; a plain late 17th-century staircase rises up from one end of the stone hall. Only a few rooms around it were in daily use following the marchioness's death in 1967



IN THE 1980s Middle England fell in love with its great country houses. Just a few years after the Victoria & Albert Museum had staged its doom-laden *Destruction of the Country House* exhibition in 1974, *Brideshead Revisited* was holding thousands in thrall to their televisions and something called the 'Country House' style had become the most aspirational look of all. The National Trust made its visitors feel cosily at home in them, plying them with tea and nice, clean loos. But nestled in the Surrey commuter belt, West Horsley Place remained quite immune to the fashions and mutations of the past half-century.

From a few lush fields away, this red-brick manor house, with its comfortable proportions and irregular roofline, looks as tidy as any

other in this wealthy corner of England. Though once in the possession of Henry VIII, West Horsley later changed hands and was altered many times without ever being brought up to date. For half a century now the house has been dying. Doors have warped shut across service passages, downpipes dribble and shutter bars are rusted solid. Ivy, entering through rotten windows, snakes across blown plaster. At the back of the kitchen range, the Tudor oak skeleton has burst through its carapace of render and 17th-century brick.

Last year, West Horsley's 99-year-old incumbent, the woman born Lady Mary Evelyn Hungerford Crewe-Milnes, died, leaving the house and contents to her godson, the historian and former presenter of *University Challenge* Bamber Gascoigne. He

had no inkling of his inheritance and little knowledge of the house, despite having visited since he was a teenager. 'We had family parties in the stone hall. They were very nice and jolly, but we only ever saw the ground floor. We never asked to go upstairs,' he says. 'My godmother was incredibly private in lots of ways. It wasn't unusual – in those days it just wasn't polite to ask to see someone's house.'

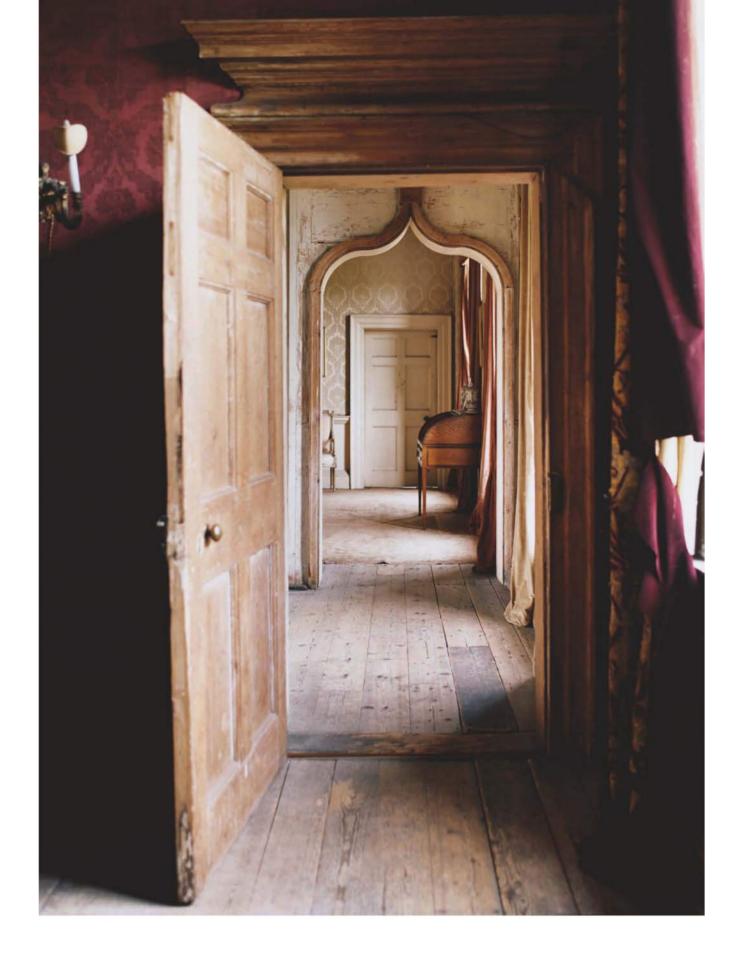
Referring to West Horsley as her 'stately cottage', Lady Mary had been used to something far grander. A starry marriage in 1935 to the Duke of Roxburghe had made her the châtelaine of Floors Castle, but they had no children together. The marriage ended in divorce 18 years later. The duchess (after the split she dropped the title Her Grace and was known as Mary, Duchess

of Roxburghe) was a great heiress in her own right, however. Her grandfather was the Earl of Rosebery, prime minister under Queen Victoria, and her grandmother was Hannah de Rothschild, who had grown up in Mentmore Towers in Buckinghamshire. Their daughter, Margaret (Peggy) Primrose, married the widowed Marquess of Crewe and bore him two children. When their elder son, Richard, Earl of Madeley, died at the age of 11, Lady Mary became their sole heir.

Dynastic intermarriage, a paucity of male children, divorce and the ruinous taxes and death duties that left the aristocracy feeling encumbered by their great estates were the tributaries that ran together, pooled and collected in a great lake of fabulous, surplus chattels at West Horsley.







Above: a view down the enfilade at the front of the house, looking from the drawing room into, first, the Geraldine Room, where a small section of the house's original plaster ceiling survives (opposite). The medallions contain the badges of Sir Anthony Browne and his wife, Lady Elizabeth Fitzgerald – the inspiration for the Earl of Surrey's 'Fair Geraldine' sonnet – who lived at West Horsley in the 16th century





Lady Mary's parents were running out of money in 1931 when they bought West Horsley after years of diplomatic service in India and at the Dublin and Paris embassies. Immediately they began to shed their older ancestral houses: Crewe Hall in Cheshire was sold in 1936, before they let their London home, Crewe House, go too. Fryston Hall in Yorkshire, with its thousands of rare books belonging to the marquess's aesthete father, Richard Monckton Milnes, First Baron Houghton, had gone already.

At West Horsley, the marchioness fashioned the gardens in the Olde English style, hung ancestral portraits on panelling and damask and slept and sat in the Georgian west wing, with its firstfloor Venetian window overlooking Surrey meadows. But in all

the outlying parts of the house – its attics, outhouses and cupboards – were trunks and cases that had not been unpacked, stuffed with the increasingly obsolete accumulations of a recent, upper-class past.

West Horsley's story is both an ending and a new epoch. After the marchioness died, only a few rooms around the great staircase were still in daily use. By now Lady Mary only lived here between Easter and autumn, retreating to her London flat in winter when failing electrics, damp and cold made things untenable. She once said she expected the house to be sold on her death. And so, while Bamber Gascoigne inherited a huge and expensive white elephant, as he and his wife, Christina, explored they felt a growing attachment to it. 'Most great houses are Palladian, posh and

self-important,' he says. West Horsley Place is not; Pevsner praised its 'atmosphere of happy domesticity'. But parts of the old east wing of this Grade I-listed building are being held up by a series of jacks, and the cost of its restoration is estimated at £7 million.

Rather than sell the house, Bamber called in Sotheby's to auction its contents in London earlier this year. Over two days in May, the sales raised nearly £4 million – money that will help to bring the house back from the brink of dereliction. What those lots represented was an extinct Edwardian England and Delhi Durbars. Items for sale included Hermès dressing sets, monogrammed gold cutlery, ermine peer's robes, leather travelling trunks and silver-framed photographs from Queen Mary (for whom the duchess

was named), thanking her for 'your kind little gift...' Also there was a silver-gilt christening mug sent by George V to his godson, the duchess's former husband, while loyal tenants had clubbed together to buy him one made of solid gold.

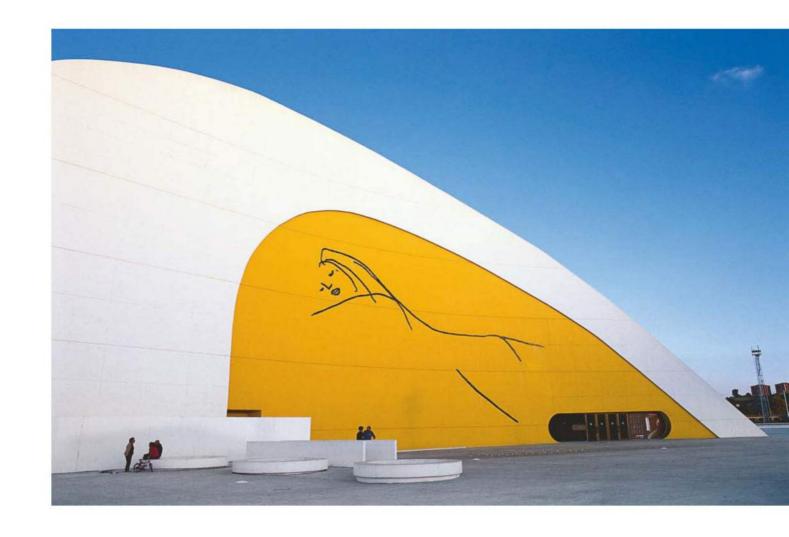
The sale of all these things has revealed dusty enfilades of rooms in which structural engineers have already begun pulling up floorboards and stripping wallpaper. But the Gascoignes are excited about the enormous project ahead. To have simply sold lovely West Horsley would have meant 'missing the fun that is involved', says Bamber. 'It's so extraordinary to find out all the things that are wrong with it!' Sotheby's house sales and private collections, 34-35 New Bond St, London W1 (020 7293 5000; sothebys.com)







This page: the auditorium appears to rise organically from the ground, as seen from beneath the cantilevered canopy of the multipurpose building. As its title suggests, this structure houses all manner of facilities, from meeting spaces and conference rooms to a cinema and café. Its glass façade, on the other side of the building, is almost 150m long. Opposite: across the curves of the auditorium, one of Niemeyer's girls from Ipanema lazes as if on a sandy beach. The ceramic tiles, which make up the image and its background, were all crafted by hand. Circular concrete blocks form spacious benches outside in the plaza



CURVES OFF THE CUFF

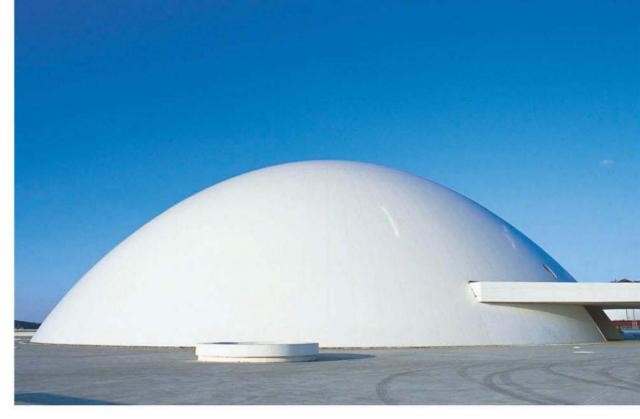
When Oscar Niemeyer was asked by the organisers of a Spanish awards ceremony to contribute to its anniversary celebrations, he responded the only way he knew how: with a building. On the spot, the Brazilian architect sketched a civic cultural complex on a scrap of paper, improvising the sensuous forms of its cinema and cocktail bars. Cast in concrete, the centre now honours a figure who spent nearly eight decades shaping the future. Text: Ana Domínguez Siemens. Photography: Ricardo Labougle





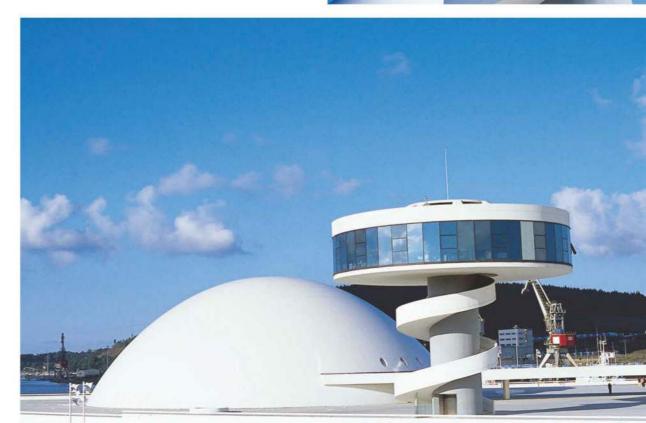
From top: three of the buildings that make up the Niemeyer Centre fill the horizon across the plaza: the lookout tower, whose rotunda contains a restaurant and cocktail bar, the domed museum and the auditorium; a serpentine canopy twists between museum and auditorium; as you might expect from the Brazilian, all the structures in the complex are made of concrete and painted white, with splashes of colour picking out arcs and shapes





From top: located inside the dome is the complex's museum. The interior is split into two levels, which are connected by a sculptural staircase fitted with a clear glass handrail; the lookout tower is 20m high. Its glass-fronted rotunda is reached via the spiralling staircase that wraps around its shaft; now unpainted, the concrete shaft, which also has a lift built in to its core, was once meant to be red, but Niemeyer changed his mind at the last minute





1 AM NOT attracted to straight angles or to the straight line, hard and inflexible, created by man,' wrote the architect Oscar Niemeyer in his remarkable and revealing memoir. 'I am attracted to free-flowing, sensual curves. The curves that I find in the mountains of my country, in the sinuousness of its rivers, in the waves of the ocean, and on the body of the beloved woman. Curves make up the entire Universe, the curved Universe of Einstein.' Curves are indeed the trademark of his work – from Brasilia's crown-shaped cathedral to the undulating French Communist Party building in Paris – and he tended to shun the steel-box structures favoured by many Modernists.

Niemeyer's aversion to straight lines could not be clearer than in the extraordinary project in northern Spain that he referred to as the best and dearest of his works outside his native Brazil. The architectural master died in 2012. He was 104 years old and still active until the very end of his life. The complex, which comprises not one but four separate buildings and a large plaza, bears his name, honouring a career that spanned nearly eight decades: the Niemeyer Centre. He described this hub of international cultural activity as 'A big square open to all men and women of the world, a large theatre over the estuary and the old town. A place for education, culture and peace.'

In 2006 officials were organising the 25th anniversary of the prestigious Prince of Asturias awards, which celebrate the achievements of individuals or organisations from around the world in the sciences, humanities and public affairs. As the story goes, they started contacting former winners to ask them for a contribution. Niemeyer, who received the award in 1989, said that as he was not a writer or a musician but an architect, he wanted to contribute accordingly. There and then he took a pen and on white paper drew the building that he would give as a present. Asturias' local government was thrilled and soon started searching for the right site. No doubt bearing in mind the revitalising effect of the Guggenheim (WoI Aug 1997) on Bilbao's economy, they decided to put Niemeyer's building in Avilés, a small city located on an estuary, with an industrial past and a beautiful but little-known old city centre. Feeling forgotten, its citizens enthusiastically embraced and supported the project. It opened in March 2011, kicking off with a jazz concert involving Woody Allen in front of an audience of 10,000.

In charge of its completion were Spanish architects Roberto Alonso, Javier Blanco and María López, who intended to follow the drawings with total fidelity. Throughout the project they were in constant contact with Jair Varela from Niemeyer's studio, and even visited the chief himself in Río de Janeiro (*Wol* March 2001), his hometown, for discussions. They were impressed to see how lucid and inquisitive the maestro was. Niemeyer explained the project and asked them

any number of questions relating to the site – he was full of energy, talkative and kept doing sketches with a thick black marker. This is how he had communicated every morning with Varela, his right hand for over 30 years – and it was Varela who was to supervise every last detail of this new complex.

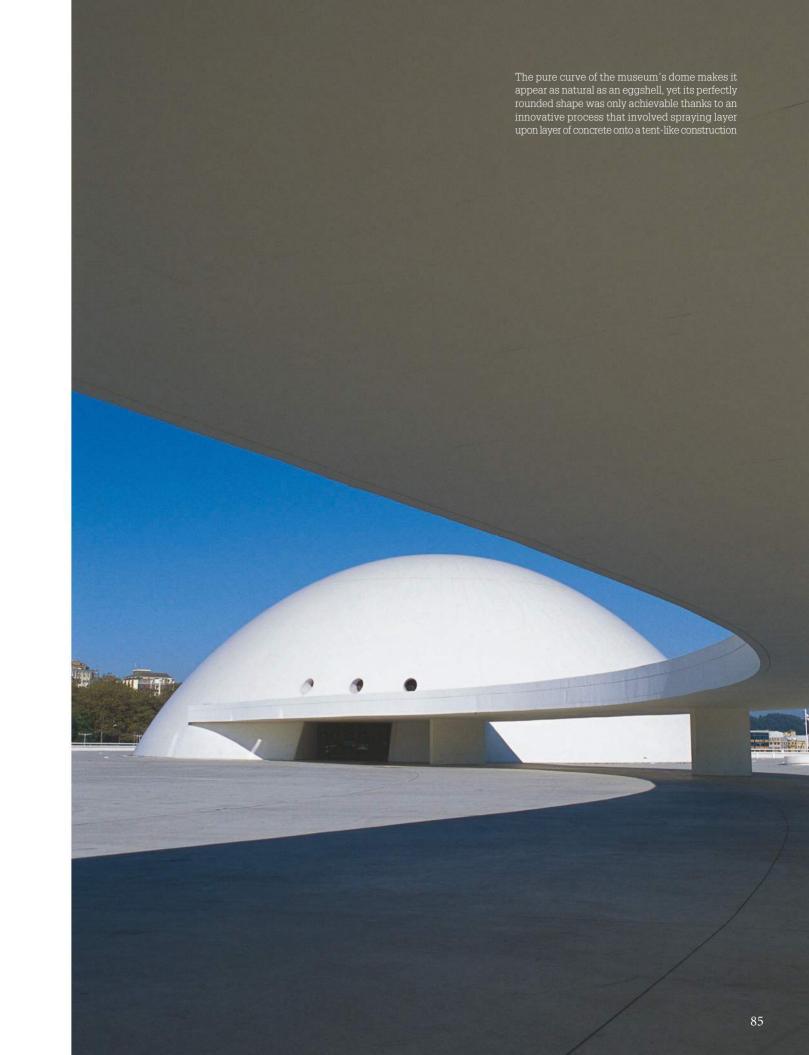
The project is a rich expression of Niemeyer's ideas, a highly individual architectural language that results from his fertile imagination, strong political commitment and freedom from any rules. Present here are all the ingredients that distinguished his design of the city of Brasilia in the 1950s, with that recognisable strain of Latin-tinged Modernism. It's there in the innovative shapes – the spiral, the disc and the sculptural halfdome – and the concrete curves accentuated in pure white paint. It's there in the all-important element of surprise, encapsulated by little explosions of primary colour. Nor let us forget the sensual, organic vocabulary, the respect for the environment and the architect's playful, poetic flexibility.

The centre consists of four buildings with different shapes and functions laid out as an impressive complex. For the architect, the idea of such a square was crucial – it is a civic space, one easily linked with the city on the other side of the estuary. The first building you encounter on arrival is the lookout tower, whose rotunda at the top hosts a bar and restaurant with views to the city. Access is via stairs spiralling round a central shaft. In the original plans, the column was meant to be painted red, but once built, Niemeyer thought it better to leave it in grey. His reason was that the Asturian sky has a tendency towards that colour, making the stairs appear to float on cloudier days.

The main monumental volume is the auditorium. With 961 seats arranged as a 'democratic grandstand', without boxes, it's in tune with the architect's idea of an egalitarian society. On one of its yellow sides lies a reclining woman designed by the Brazilian, her shoulders, hips and hair picked out in black ceramic. The stage can be opened to the plaza for events that demand a larger audience. A sinuous canopy connects the auditorium to the museum, whose purity of shape was achieved by a new and complex engineering process. To form the dome, builders sprayed concrete in layers over an inflatable membrane similar to a tent. Its interior is a 2,500sq m open-plan exhibition space on two levels connected by spiral stairs, with a huge chandelier designed by Niemeyer. The multipurpose building at the other end of the plaza is a long construction with a curved glass façade that hosts a cinema and several conference rooms.

Everything Niemeyer designed was driven by an endless search for beauty, for forms that amazed him and moved him

Centro Niemeyer, Avda del Zinc, 33400 Avilés, Spain. For opening times, ring 00 34 984 835 031, or visit niemeyercenter.org







In Search of Lost Time

To fill his Paris quarters, artist, illustrator and master of the cut-out Emmanuel Pierre has spent years gathering together the motifs of his golden childhood, brokering with dealers and distant cousins alike. Approaching his décor as he does his découpages, he carefully places each piece, from Ushak rugs to a regal country cooker, in remembrance of things past. It's a novel idea, says Marie-France Boyer. Photography: Ricardo Labougle











Top: leading off from the hall is the living room. Between the green silk curtains, an anonymous portrait surveys a Napoleon III armchair and a painted tray table. Above left: Emmanuel has covered the divan with a blanket he picked up in Algeria. Above right: on a 17th-century Flemish cabinet sit a number of Japanese curios and netsuke. The green tile is a 17th-century German ceramic piece. Opposite: chairs line the enfilade through the suite of rooms. The Louis Philippe chairs were repainted in the 1920s by an eccentric Russian artist





A STONE'S THROW from Paris's Gare du

Nord, in a Tamil neighbourhood known for its lively Hindu festivals, artist/illustrator Emmanuel Pierre lives in an apartment of three adjoining yellow rooms with a striking blue kitchen attached.

Friendly and gentle, Emmanuel exhibits a certain nonchalance towards his craft: 'When no ideas come, I just go and lie down in the living room or I have a chat; thank goodness for cordless phones!' His middle-class Catholic education has endowed him with a steadfast affability cut by a brilliant, not to say caustic, sense of humour. His childhood was spent travelling with his father, a general,

which has provided him with magical memories of holidays in Madagascar, Brittany and Provence. They are here, displayed on the walls. And this is what he likes to talk about.

As a young man Emmanuel 'just wanted to be Picasso', until a friend asked him to illustrate an article for the newspaper *La Croix* in the 1980s. Now he works for the likes of Dior, Musée Rodin and Galeries Lafayette. He illustrates articles (WoI May 2013) and produces books, including one for Hermès, and comic strips. At one end of the apartment is his study, where he works on a small desk facing the window, with his back to another larger 18th-century table. When it isn't scattered with papers and treasures, he sometimes lays it for dinner, transforming the study into an impromptu dining room. In front of the artist while he works is, invariably, an array of white paper, scissors, glue and paintbrushes. On hand is a big basket of snippets cut out of vintage colour prints, outdated dictionaries, plant illustrations and religious or military books. Assembling these elements – without a preliminary sketch, he emphasises – Emmanuel composes portraits, landscapes and strange or comic scenes, ambiguous and sometimes disturbing. Occasionally, he'll add lines of ink or water-colour washes. He likes talking about all this too. He insists on making it seem like a game. He is serious about taking nothing seriously.

In this little world of paper, as though on a merry-go-round, tarboosh-topped sailors and loose women in ankle boots sit astride

seahorses or take shelter beneath oversized plants. Some assume unexpected erotic positions or morph into cockroaches, creeping out from Neo-Gothic buildings or sailing off to exotic islands. This coded dream-language that we call collage is not too far removed from the way Emmanuel approaches the interior of his apartment. The *découpis*, or cut-outs, are simply replaced by objects and furniture, each of which has been chosen to transport him to bygone times.

The kitchen was the most difficult room to put together. Emmanuel was adamant that three large items had to fit into the plan: his vintage cooker, a Breton dresser and an inherited four-door Provençal sideboard. But as a passionate cook, he also wanted a big open space for the endless comings and goings between sink and oven, countertop and sideboard when making his pesto, aïoli,



Top: in the kitchen Emmanuel has set his cherished Godin cooker in front of glazed Avallon tiles. Standing beside it is an inherited sideboard with a dark marble top used to butcher game. Above: behind the deep farmhouse sink, all the utensils of a serious chef jostle with a collection of tiles. Beneath the octagonal clock, a Quimper plate declares the colour scheme of the other rooms. Opposite: antique glass rolling pins from Bristol hang among a set of six German prints of European cities, from Venice to Madrid





bourride, daube or pot-au-feu. But it's not all heirlooms and familial provenance; Emmanuel also has an eye for antiques. His apartment is full of things to remind him of particular friends and places. While some of these objects have been acquired on trips to Wales or Algeria, it's just as likely he found them in a local antique shop; 'I am thrilled; I had six knife-rests that I liked and the nice lady on Rue St Georges found me six more that are exactly the same.'

Each room has a key object slipped among the others. It's often quite unnoticeable to visitors, but holds particular significance to Emmanuel. In the bathroom, for example, the drawing of a boat he

made when he was seven, while travelling from Toamasina to Marseille, 'marks the end of my golden youth'. In the kitchen, adolescent memories are rekindled by objects and pictures from his grandma's beloved house on the beach at Paramé. In pride of place on one of the dressers is an 18th-century soup tureen, 'pre-Astier de Villatte' he points out with a laugh. The dresser, the tureen and its neighbouring trinket bowls all came from his grandmother and he has painstakingly assembled them to match his recollections. The group is a triumph; 'a historical reconstruction that required a lot of negotiations with distant cousins,' he says.

Perhaps more than anywhere else in the apartment, the bedroom walls have become canvases for these cut-and-paste histories. Emmanuel the teenager is here, his beloved bathing suit hanging by the bed, while the

traveller is responsible for the lengths of prayer rugs and Ushaks. The opposite wall is decorated with drawings by dear friends, a Duncan Grant picture and one of Emmanuel's own. In the corner, military medals with red ribbons, handed down by the general, are displayed above a miniature portable altar and a few photos of our hero as a child. Beside his bed, instead of the predictable Proust, is a big volume about an obscure artist: Bascoulard, a magnificent cross-dressing tramp and a virtuoso draughtsman.

To help recreate his lost past, Emmanuel enlisted his friend Franz Potisek (*WoI* Sep 2012). The interior designer reinvented the

internal layouts, created an entrance hall and enlarged the bathroom and kitchen. For the latter, he fitted in all the furniture, and suggested the 1930s stoneware tiled floor and Farrow & Ball's 'Lulworth Blue' for the walls. He also introduced the needlecord carpet and the subtle variations of yellow throughout. The four front windows are draped with sussurating silk in absinthe green or violet chosen with his designer friend Pierre Le-Tan (WoI June 2014). It is a comfortable and surprisingly welcoming home - surprising given how diverse and deeply personal its contents are. It is only after you leave that you begin to see these objects for what they really are symbols of their owner's ceaseless pursuit of an enchanted realm, with all its wizard toads and hairy caterpillars under the furniture Emmanuel Pierre. Ring 00 33 1 40 23 06 23, or visit emmanuelpierre.fr



Top: the suzani on the master bed finds companionship in a patterned patchwork of Middle Eastern rugs on the wall behind. Above: a carved-bone votive altar with miniature offerings at its feet stands on a table in the corner. The general's medals hang beside a Napoleon III corner cupboard, home to a motley collection of family souvenirs. Opposite: leading off from the bedroom, the en suite bathroom is no less cut-and-paste. Above the basin is a mirror Emmanuel found in Tangier, while the pharmacy cabinet dates from the early 20th century







ROGUE'S GALERIE

In Paris's oldest *passage couvert* mischievous designer Philippe Starck has left his unmistakable stamp on a historic printer's, turning it into the *demier cri* in dining destinations. Where Stalin once stocked up on stationery, winged wolves wearing necklaces now stand sentry. And, says Valérie Lapierre, that's just for starters. Photography: Roland Beaufre







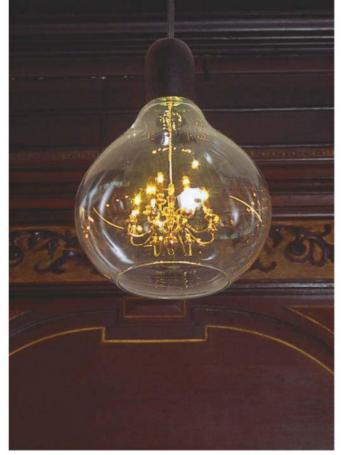


Above: a hat made of playing cards forms a lampshade in one corner of the back room. The wooden drawers were part of the shop's original fittings. Right: a cushion depicting Picasso's *Head of Dora Maar* sits below a 16th-century stained-glass panel

Above: a large Baccarat chandelier lights the back room, where cushions featuring details from Picasso paintings line a leather banquette. Opposite: hundreds of black-and-white photographs, bought as a job lot at a flea market, cover one wall of the room









PARIS INVENTED the glass-roofed shopping arcade known as the passage couvert and Venice the bacaro, a small wine bar also serving food. Recently these two worlds have been brought together in Caffè Stern, situated in the Passage des

gether in Caffè Stern, situated in the Passage des Panoramas close to the Paris *grands boulevards* and housed in the former shop of the printer and engraver of the same name (*WoI* Dec 1985).

At the helm of the establishment – a café at brioche time, a bacaro at aperitif time and a chic trattoria at mealtimes - are the Alajmo brothers, two 40-something Italians already running famous restaurants in their home country: Le Calandre in Padua and Ristorante Quadri in Venice. While Massimiliano, the youngest-ever holder of three Michelin stars, operates in the kitchen, older brother Raffaele takes care of management. 'We had no plan to set up in Paris,' Raffaele confides, 'but we were blown away by the place.' They recruited architect Dominique Averland to restore the historic parts and architect/ designer Philippe Starck to decorate it. And finally, the brothers joined forces with David Lanher, a prominent restaurateur with several establishments in the Passage des Panoramas.

This arcade, built in 1799, is the oldest in Paris. It pioneered gas lighting in 1816, and out of 150 such passageways was one of only 17 to survive Baron Haussmann's wholesale rebuilding of the city. On the right bank of the Seine, these covered arcades, celebrated by the likes of Baudelaire, Aragon and Zola, were precursors of department stores and provided a place to stroll between the Bourse and the

Opéra. Bankers, clerks, artists, theatre people, demimondaines and dandies, sometimes with a turtle on a leash if Walter Benjamin is to be believed, would flock there for a saunter sheltered from bad weather beneath the glazed roof. The Passage des Panoramas gave access to two enormous rotundas on Boulevard Montmartre, built on the site of the Hôtel de Montmorency-Luxembourg, in which the public could admire the new attraction imported from London - 360-degree panoramas painted on giant canvases. The rotundas were demolished in 1831 and side galleries added to the 133m-long straight passageway lined with flashy shops. In 1849 Moïse Stern moved into no. 47, having joined together several small shops at the corner of two arcades (one of which led to the back of the Théâtre des Variétés, where Offenbach would later have his triumphs). Printing everything from menus and visiting cards to bond certificates and diplomatic passports, he attracted a high-society clientele. The façade, with the Stern name inlaid on the doorstep and sign, is still there, though the company itself moved to Rue du Faubourg Saint-Honoré in 2008.

The Caffe Stern that took its place is made up of ten or so chambers, some of them tiny with just one or two tables, surrounding a semi-open central kitchen. 'From the very first day, it felt like it had always been there,' Raffaele remarks. Indeed, with its walls clad in cordovan leather and its opulent Neo-Renaissance woodwork, including a fireplace with a large gilded mirror as its crowning glory, the printing works already offered a décor laden with



history. But only the entrance and its three adjacent rooms are listed as historic. Their cabinets and drawers still have plaques engraved with their contents, and the colours of the leather flower motifs have been restored with the aid of a sample hidden behind the mirror for over a century and a half.

'It was scarcely a transformation,' Philippe Starck declares. 'We just improved on the existing magic.' His watchwords were 'poetry and surrealism'. The tone is set with two stuffed, winged wolves wearing necklaces in the windows. No sooner have you entered than you encounter top hats and a white rabbit with a fob watch, which conjure up the world of Alice in Wonderland. Indeed, the décor courses with nonsense and offbeat humour. Large light bulbs hanging from the ceiling enclose miniature gilded chandeliers. The shades of the sconces look as though they've been improvised out of tea towels, but are actually made from fibreglass fabric by Ingo Maurer. Here and there, on shelves and surfaces, lie books you can leaf through while relaxing on leather chairs or banquettes covered with Picassothemed cushions. Tall aluminium bar chairs give a contemporary touch to the small listed rooms that extend from the entrance. Opposite two authentic stained-glass windows dating from 1595 is a reproduction in which Starck has replaced the figures' heads with those of the Alajmo brothers and David Lanher. Initially stripped of any décor, the back room, the biggest in the café, is now surrounded by blinds and overlooks the kitchen. Raffaele Alajmo has given it his own touch by commissioning artist Gabriella Daris to make an installation inspired by Haiti. Here as well are familiar Starck flourishes. such as a wall covered with hundreds of black-andwhite photos that might be family snaps, though in reality they were bought as a job lot at a flea market. A large Baccarat chandelier lights the room, along with lamps wearing all kinds of hats that look as though they have been casually tossed on to them. The atmosphere is more solemn in what was once the strongroom - now a dining room for private hire - where concrete walls are decorated with a large drawing. And finally, two recesses - one serving as a cellar, the other as a mini grocery store - flank the bar, where a 1961 Faema coffee machine, shaped like a period racing car, sits on the large counter. Here the walls look as though they are lined with 18thcentury wood panelling, but in reality it is painted trompe l'oeil from Moïse Stern's time.

One of a kind, the Caffè Stern excites reactions in everyone, albeit at times wildly divergent. While appealing to fans of the baroque, it's possibly not the place for minimalists or claustrophobes. For here you are doubly hidden: inside the arcade, unseen from the boulevard, and then in the intimate space of the café, itself concealed by the macabre taxidermy of the window display. All the more surprising, then, to find here a high-end Italian restaurant with the dark, captivating atmosphere of a *bacaro* – a secret Venetian enclave in that most quintessential of Paris environments

Caffe Stern, 47 Passage des Panoramas, 75002 Paris (00 33 1 75 43 63 10; caffestern.fr)









Right: vibrant jars of home-grown tomatoes line the walls beneath a traditional barrel-vaulted ceiling, typical of livestock barns. Top: the dining table is made of antique oak floorboards. Its metal legs were once wine-barrel hoops. Above: beneath Nencia's portrait in the hall is a Belgian watchmaker's table, its curves marking five workstations











Top: a jungle of figs, the first trees to colonise a ruin, was a natural subject for Nencia's dining-room mural. Above left: she also made the mock books on the stairs, wrapping wooden offcuts with fabric scraps. Above right: the tower, once used for drying tobacco, overlooks the vegetable garden. Opposite: the perforations in the brick, designed to ventilate crops, now scatter dappled light into the Bolzas' bathroom







Clockwise from top: the cast-iron bath at one end of the guest-room was sandblasted down to its raw black state and then waxed; behind the purpose-built four-poster frame is an antique bedhead decorated with a shell collage by Lucia Torrigiani; Benedikt designed the 'Canary' beds in the twin room, basing them on fairground swings







AS A 14-YEAR-OLD, Benedikt Bolza enjoyed nothing more than exploring Reschio, the run-down Italian estate on which his parents Count and Countess Antonio and Angelika had bought a house in 1984. Their isolated home, right in the heart of this enchanted valley, served as headquarters as he and his brother Niki explored the surrounding 3,000 acres of woodland and lakes in a rickety old Suzuki jeep. Discoveries were myriad: a castle, a tobacco factory (*WoI* March 2014) and some 50 abandoned buildings in various states of disrepair amid the wild undergrowth.

For 200 years, these Umbrian smallholdings had survived by growing tobacco, but after World War II they had become too labour-intensive and soon began to be superseded by large modern farms built on the valley floor. Combined with the increasing availability of modern facilities in newer villages, a quiet exodus from the estate had begun in the 1950s. It may well have been at this impressionable age that Benedikt, struck by the raw beauty of the land and the appealingly simple architecture of these forlorn buildings, began to nurture a vision of bringing it all back to life.

Ten years later, in 1994, his parents acquired the rest of the estate. Hoping to sell the ruins one by one, they began collaborating with well-heeled buyers (Angelika was an architect), transforming the houses into dream homes. But by 1999 it was clear the count and his wife were in need of help. Houses were selling, 'but there was no office, computer or email. It was definitely time to smarten up.' And that they did. Benedikt, who had been studying architecture in London before working with Piers Gough, returned home with his girlfriend Nencia Corsini, whose grand, old family comes from Florence. 'The initial idea was to live in Florence and work from a studio,' Benedikt explains. 'But after just a month we realised we had to be there permanently.'

After they married in 2000, Benedikt and Nencia moved into the dilapidated castle, patched up the windows and installed a simple heating system. They stayed there for seven years before choosing to transform the little set of ruins you see on these pages. The houses, in a hamlet called Il Ghetto, were in a commanding position, but the selling point was the staircases; 'seven families, each with as many children, had lived here in seven cottages, all with outside staircases,' Benedikt explains. 'The trick of a house is in positioning the staircase properly. It determines so much: where the entrances are and the way the building flows.' To unite the buildings, he designed a wide stone structure with a glazed front in a former courtyard, and a single staircase leading up to the top floor.

For Benedikt, 'it is much easier to design a house within a given structure than start with a blank sheet of paper. You have to make the most of what you've got,' he says. In this part of Italy, this is a fait accompli; local planners – though sympathetic to the work that has been done – require that the footprint of the building not be altered. It no doubt helps that Benedikt is particularly understanding of this; 'there has to be a trace of something there to be able to redesign it,' he says, succinctly.

With a large young family (the Bolzas have five children), an expansive living and kitchen space where everyone could congregate without being on top of one other was crucial. Consequently, at one end of the barrel-vaulted kitchen is a reading area with a fireplace, while the central section is dominated by a large island unit. The family eat around a big, reclaimed wooden table beside windows that look onto the garden and valley beyond. Another table, mainly for children, stands at the opposite end. Cleverly, at Nencia's insistence, a second galley kitchen was installed nearby to help cater for the endless number of visiting friends' children. Summer dining is often in the tree house, which has been fitted with a pulley system, allowing a picnic basket to be winched from the house to this alfresco eating area.

Nencia says she leaves the design side of things to Benedikt. 'He just knows what to do and would rather hatch a plan on his own. I am more of a "squash court wall" – questioning and bouncing back ideas, clarifying his own.' The only point of contention was the windows, as Nencia felt strongly that such a vernacular house should have traditional wooden ones. Benedikt, meanwhile, was firmly of the high-tech, steel-framed, super-thick, insulated school. No guesses who won. 'I am now trying to camouflage the frames a bit with paint,' smiles Nencia. Colours and fabrics they happily chose together.

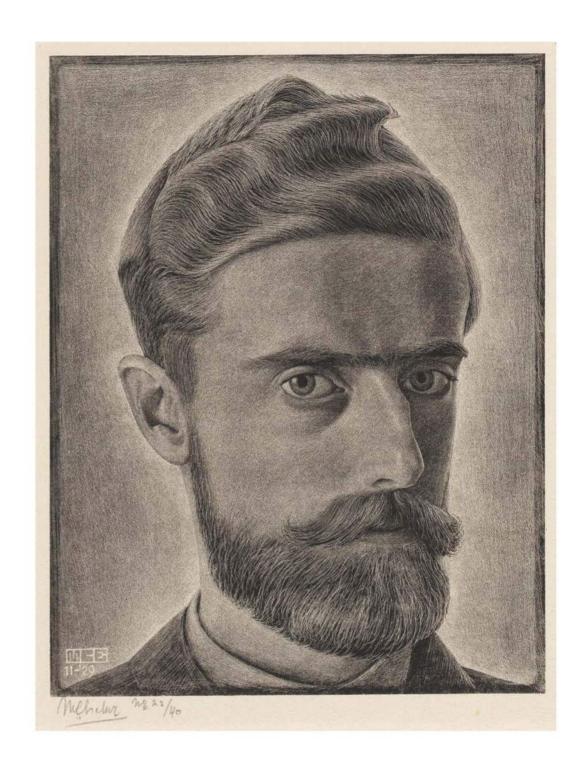
Perhaps unsurprisingly, due to Benedikt's unerring eye for detail, the house took a good two years to finish. 'It was very exciting to finally move in,' he says. 'We left the kids at the castle and "tested" the house for a week before they joined us.' And now, aside from being their enviable abode, the house also serves (when Benedikt puts on his PR hat) to show prospective buyers of the 20 remaining ruins what life at Reschio is really like. Of course, in the process of their renovations, some of the other houses on the estate have picked up a certain Bolza flavour too, not least given the pieces from Benedikt's furniture and lighting range, 'BB for Reschio', that are dotted around the place. But in the end, the final designs are decided between Benedikt and his clients. And so by showing people around his own home, Benedikt seeks to show 'that we really are rooted here. Our children are at local schools – this really is our life.' It's a convincing argument ■ Castello di Reschio estate, Tabaccaia di Reschio, 06060 Lisciano Niccone, Perugia, Italy (00 39 075 844 362; reschio.com)

Above: among the branches of an oak in the garden, the Bolzas have built a magnificent treetop dining space. The upholstery on the tables and chairs was all made to measure. Opposite: the basket, laden with food, is fitted with a bell that announces its approach to the table



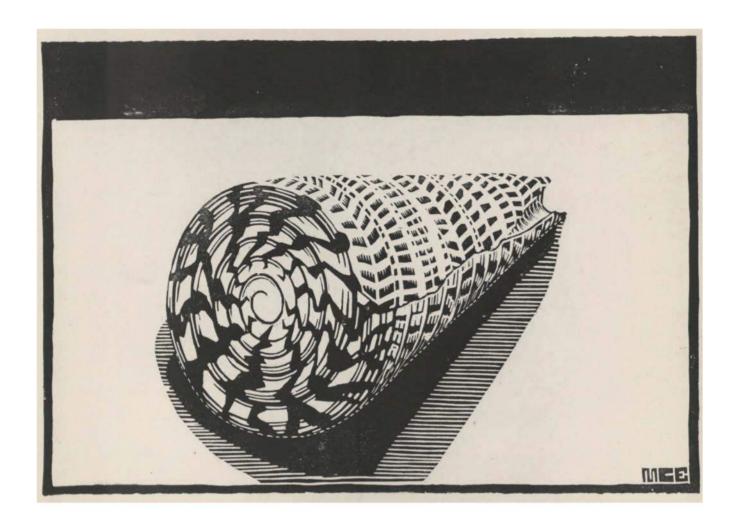
This page: Escher created *Phosphorescent Sea*, 1933, using an innovative reverse lithography, blackening the whole plate with ink before scratching away the image's lighter parts. Ursa Major at first appeared back to front, before Escher's stargazing father pointed out the error. Opposite: the bearded printmaker gazes calmly from his second lithograph, executed in 1929. He had previously focused on engravings and woodcuts





HAARLEM RENAISSANCE

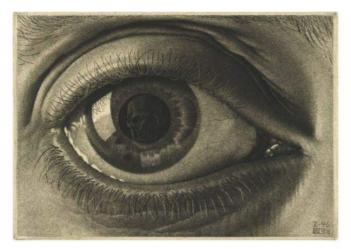
Despite an interest in cutting-edge mathematics, the Dutch-born artist MC Escher often turned to Medieval Italy as inspiration for the buildings and figures in his work. Such serene backdrops give an air of Enlightenment rationality to his attempts to depict the impossible, whether self-drawing hands or fields morphing into geese. Stephen Patience offers a step-by-step analysis







Opposite, top: an early woodcut, executed in 1919-20 while Escher was a student in Haarlem. The structure of many seashells is a logarithmic spiral, which would have appealed to the mathematically inclined artist. Bottom: another student woodcut from 1920-21. Here the reflected shell motifs foreshadow Escher's developing interest in tessellation. This page: *Porthole*, 1937. A tour de force of crosshatching inspired by one of Escher's voyages in the Mediterranean. Beyond the opened portholes that evoke optical lenses is a study of the *Rossini* - the selfsame ship on which Escher was sailing, seen as if reflected in one of its own eyes



'DEAR MAURITS,' the letter began. 'I think your work is quite incredible and it would make me very happy for a lot more people to see and know and understand exactly what you are doing. In March or April this year [1969], we have scheduled our next LP record for release, and I am most eager to reproduce one of your works on the cover-sleeve...' The correspondent in question was one Mick Jagger, and his effusive tone points to the fashionable regard in which the Dutch engraver MC Escher was held at the end of the 1960s, when the sleek lines of the space age evolved into the Carrollian whimsy of psychedelia.

Escher's work, with its optical trickery and mind-bending metamorphoses, had an obvious draw for the exponents of counter-culture. He found equal favour among mathematicians for his sharp command of geometry and recursion. But this popularity was not reciprocated in critical circles; only one Escher picture, the fields-turning-into-geese woodcut *Day and Night*, is owned by any British public collection – and even that was purchased by the geography department of Glasgow University.

In a sense this critical indifference is puzzling, as the current retrospective at the Scottish National Gallery of Modern Art reveals that Escher's talent for optical trickery was matched by impressive draughtsmanship. His graphic education in Haarlem had predisposed him towards the exercise of technical skill rather than avant-garde experiments, and repeated trips to Italy had instilled in him a love of the Mediterranean landscape that crops up regularly throughout his career, from straightforward landscape woodcuts of the 1920s and 30s to the clinical surrealism of his 1950s lithographs. The forms of his imaginary buildings and belvederes are Italianate, like something out of a Piero della Francesca painting, and populated with robed Renaissance figures to match. His work returns again and again to the whitewashed buildings of Italian coastal towns, which may or may not transmogrify into chequerboard squares or flocks of birds.

Escher's recurring interest in tessellation was also sparked by southern Europe, specifically the complex patterns of tiles he saw at the Alhambra in Spain, although his were always representational rather than abstract – knots of birds or fish or lizards that intermingle and, in some cases, acquire 3D form in order to walk off the page. Except, of course, they don't. How could they? From the outset Escher was fascinated by the problems of representing three dimensions on a plane surface, and his repeated studies of skewed landscapes and distorting, reflective spheres betray a fascination with perspective as an end in itself that owes more to the Renaissance than it does to the first half of the 20th century. Indeed,

the luxuriantly bearded face that gazes convexly from a hand-held crystal ball might be that of a Florentine courtier, a Victorian patriarch or even a modern Brooklyn hipster – but as a Dutchman of 1935, he seems curiously out of place.

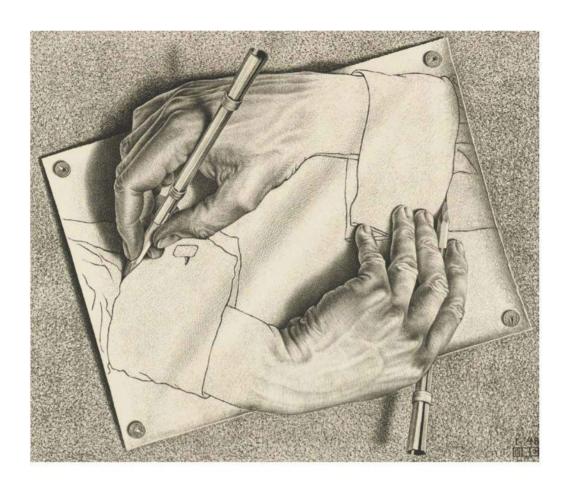
On the surface, then, there is little about Escher that identifies him as a product of the bold upheavals of 20th-century art, a contemporary of Picasso, Kandinsky or Rothko. However, his engravings do implicitly inhabit the century of Einstein, Heisenberg and Schrödinger, those Modernists of the hard sciences whose work revolutionised perceptions of the universe we live in. On the surface, it was a world that appeared largely unchanged since the days of Newton or Copernicus, but it was now understood to be governed by strange new theorems and formulae that if contemplated could twist the mind in upon itself like a Möbius strip. It is telling that one of Escher's most famous pieces - a triple-sided stairwell in which faceless figures ascend and descend, each compelled by their own gravitational field – is called *Relativity*. The old certainties of Euclid and Newton have been cast aside, replaced by the multiple perspectives of the new physics. Focus on a small section of the picture and all appears rational; it is only when taken as a whole that it defies comprehension. Such is the universe of Einstein – an extra dimension (or three) to represent on the page.

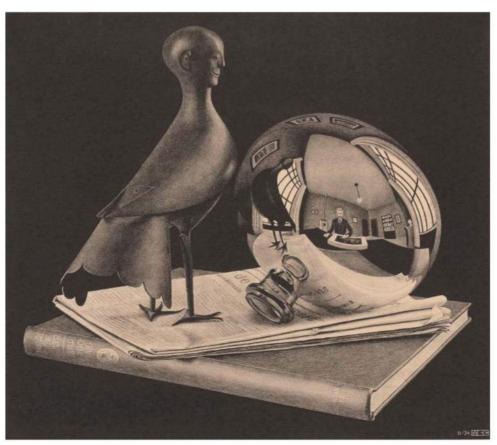
This relativistic approach is found again and again in Escher's prints, allowing the illogical to seem commonplace: the pair of hands that draw each other; the infinitely looping water mill; the gallery that is contained by the painting that hangs within it. The same principle also underlies the so-called 'tribar', a famous image of a twisted 3D triangle with (apparently) a right angle at each corner, which was devised not by Escher but by the Cambridge mathematician Roger Penrose, nephew of the surrealist Roland. Their shared interest in impossible things led the two to correspond in 1960, following Penrose's article on the subject in the British Journal of Psychology. Another image introduced in the article was of a fourflight staircase that snakes round on itself, which Penrose mocked up with the aid of photographic trickery and a small army of porcelain dogs. This variant on the staircase theme was new to the Dutchman, and he was inspired to incorporate it into a lithograph, where it became the rooftop staircase of an Italianate monastery. He sent Penrose a copy of the print to 'discharge his conscience', as he put it. 'The monks, ascending and descending continuously, are probably mad,' he wrote, 'but perhaps very wise as well, because they realise the uselessness of some typical human behaviour.'

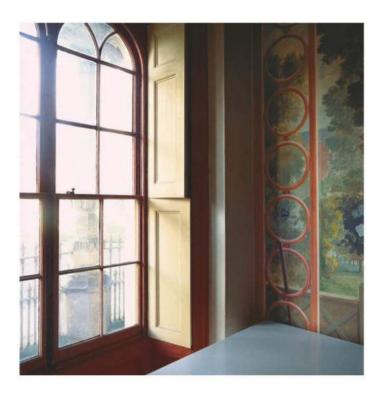
This, then, was a correspondence that proved rather more productive than Escher's brief exchange with a certain English hitmaker a decade later. Connoisseurs of the Rolling Stones' back catalogue will be aware that no Escher print ever graced any of their LP sleeves – the artist formally declined Jagger's request. *Very* formally. 'By the way,' he wrote, 'please tell Mr Jagger I am not Maurits to him, but, very sincerely, MC Escher'

'The Amazing World of MC Escher' is at Scottish National Gallery of Modern Art, Belford Rd, Edinburgh EH4 3DR (0131 624 6200; nationalgalleries.org) until 27 Sept, touring to Dulwich Picture Gallery, 14 Oct-17 Jan

Top: in this 1946 mezzotint, the reflected skull in the pupil taps into the Renaissance vanitas tradition. Opposite, top: *Drawing Hands*, 1948, demonstrates two favourite themes – the infinite loop and the 2D image that acquires an extra dimension. Bottom: this Van Eyckian still life of 1934 features a wedding present from the artist's father-in-law – the statuette of a *simurgh*, a winged creature from Persian mythology







ATRELLIS BY THE TILL

In 1962, the king's former bathroom at the Royal Pavilion, Brighton, became a gift shop, with climbing plants and a romantic townscape covering its walls. The work of long-serving in-house decorator Roy Bradley, the newly commissioned murals were as playfully allusive as the pleasure palace that houses them. So why are they set to vanish? asks Timothy Brittain-Catlin. Photography: Simon Upton

Top: the pavilion was built for fun, and the handle of a rake inserted through one of the rings of the painted trellis framing the townscape mural may possibly allude to a romance between a gardener and lady depicted elsewhere in it. Right: a view from the south end of the room towards Bradley's townscape. A fibreglass capital retrieved from an earlier and unsatisfactory restoration scheme sits on the cabinet to the left













This page, clockwise from top left: in the northwest corner, the heart-shaped leaves and trumpet-like flowers of the climbing plant suggest bindweed, flanked on the left by a low climbing rose and, to the right, by a vine; the former shop today houses the pavilion's collection of archival drawings dating from its various periods of remodelling. It will be restored as a bathroom, and the murals covered and preserved; a flattering Neoclassical bust of George IV by Sir Francis Chantrey looks out from what was once the gift shop's exit; one of the former shop windows on the northern side of the pavilion. The exotic façades reveal no clue of the building's complicated history. Opposite: Bradley's trompe-l'oeil trellis stretches out over the ceiling in a riot of grapes and greenery





FIRST COMES WAR, aerial bombardment and mass destruction. And then flowers spring up in the rubble: think of London pride with its pretty pink petals growing through ruins across city-centre sites after the Blitz. And so it is with architecture, the most delicate but short-lived examples blooming in the aftermath of some calamity.

This is what you need to bear in mind when you look at the pictures here of this small room, unseen for the last few decades by all but archivists, conservators and curators. It can be found on the other side of a jib door leading from the king's bedroom at the northwest corner of the Royal Pavilion in Brighton. When I visited, its functional steel cabinets and locked bookcases were covered with sections of a large gilded pelmet decorated with dragon's heads, petals and balls in different stages of restoration. The ornament was soon to be installed in the saloon, a long-term and high-profile conservation project elsewhere in the building. But clearly visible above all of this were the delicate murals of Roy Bradley, the palace's gifted artist and craftsman, who for 30 years was responsible for much of what we see here today.

In the summer of 1946, a year after the end of World War II, the pavilion held the first of its Regency exhibitions. The building was a mess; the town council had been in control since buying it from Queen Victoria in 1850, by which time she had ordered the removal of nearly all its fittings. Some of these had already been returned to their old home – often in the unopened packing cases in which they had originally been transported – and the pavilion's enlightened keeper, Clifford Musgrave, was trying to reconstruct something of the atmosphere of the place as it had been when George IV, its creator, had lived there. The rooms were battered by municipalisation; they had gone downhill during the intervening century while housing Victorian entertainments such as performing fleas and an exhibition of corsets. A spell as a military hospital had followed. With the help of furniture loaned from Buckingham Palace, Musgrave conjured up a wistfully beautiful

vision of the past. In that year Bradley, a Brighton resident, offered his services; and at last the pavilion set off on its slow but steady return to exotic glory.

The room behind that jib door was once fitted out as a bathroom for the king, who at that stage in his life had become too portly to climb the stairs to his original bedroom. It had in it a fine plunge bath of the kind that can be seen today at Wimpole Hall in Cambridgeshire but lined in marble; all that went when Victoria stripped it out (though plans are now afoot to revive the bathroom). Lying unused, the room was decorated with Bradley's fine murals when it was opened as a shop in 1962. On the ceiling and three of the walls, this takes the form of a trellis, with delicate climbing plants scampering up two of them: grapes, roses and what looks like a pale-blue bindweed with trumpet-like flowers. On the short wall, Bradley painted a Brighton scene: we see the end of a terrace of Georgian houses glimpsed as if from across a garden at the eastern front of the pavilion. A lady – possibly a well-known local courtesan – peers out from an upper window, watched by a well-dressed young gardener holding a rake at a somewhat suggestive angle. In fact the rake reappears at the left-hand side of the scene inserted through one of the rings of the decorative trellis that frames the view. One need not have been an admirer of Sigmund Freud for this particular juxtaposition to have raised an eyebrow.

There is more to this panorama than whimsy. David Beevers, the pavilion's current keeper, points out its similarity to a set of drawings prepared by Humphry Repton for George some years before the architect John Nash set to work covering the pavilion with its familiar fancy dress, what was called at the time the 'Hindoo' style. In 1806, Repton designed an Oriental garden for the then plain Neoclassical 'marine pavilion'; he also proposed refacing the building in a style to match its new landscape. He presented the Prince of Wales with one of his familiar 'red books', which compared 'before' and 'after' scenes using raisable flaps (*WoI* Oct 1982). As this was a royal commission, Repton published his scheme two years later as a bound volume illustrated with coloured engravings. And indeed, Bradley's delicate palette – pale greys, greens and blues – seems to have been inspired directly by Repton's magical views.

This was the early 1960s: elsewhere in Brighton, Modernism was on the march. The murals were, perhaps, Bradley's idea of an antidote to the brave new world outside. John Morley, director of the pavilion from 1968, described him in a generous obituary as 'softly spoken, judicious and courteously dignified'; he was also extremely modest, and most photographs of him show him from behind, hard at work on the restoration of a canvas. After the death of his wife, years after his retirement, he would come quietly into the pavilion as if he were a regular day-tripper to draw quiet satisfaction from his work: his carving and gilding and his inspired reconstruction of entire wall surfaces from tiny surviving fragments had brought the place alive. In a sense the ongoing restoration of the saloon - with its splendid new wallcoverings reworking 'His Majesty's geranium and gold colour silk', and its fine new Axminster carpet designed by the pavilion's conservator Anne Sowden - is a memorial to him. Yet again, something beautiful will emerge from battered stone and plaster. Yet again, something dreamy and distant

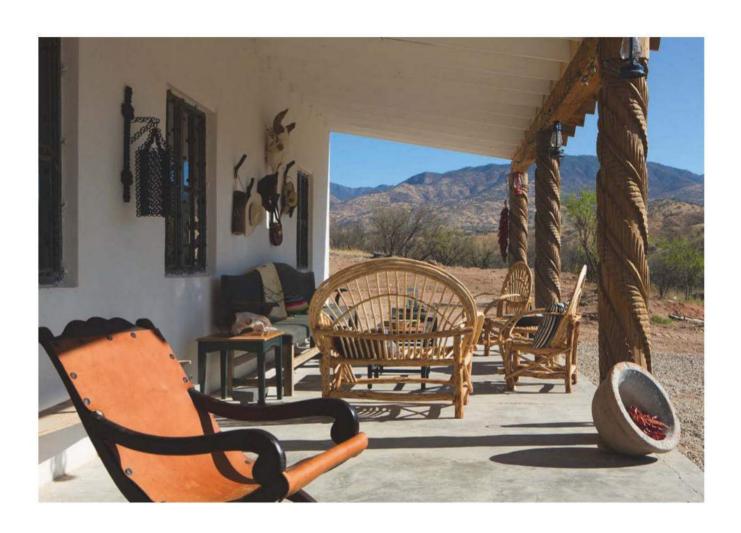
To make a contribution towards the conservation and restoration of the Royal Pavilion, contact Robert Yates, head of fundraising, on 01273 296994, or email robert@pavilionfoundation.org.uk





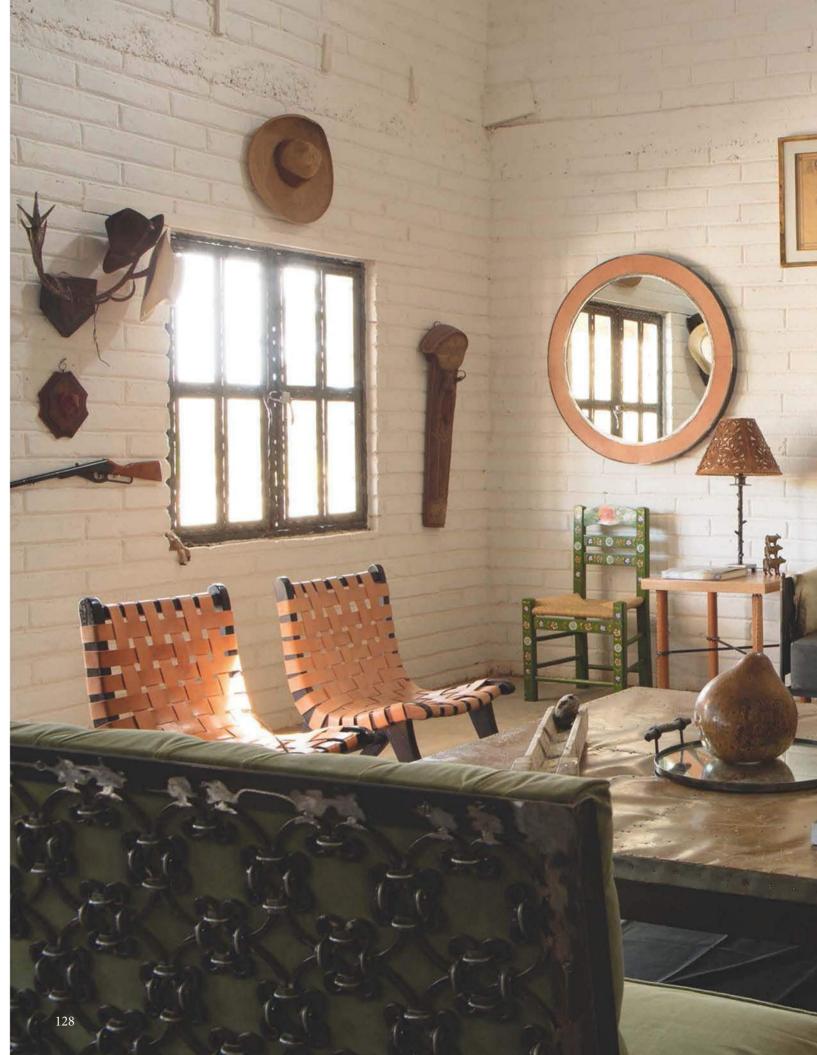


Top: the house, seen here from the 'wash' or dry stream, sits in a landscape that changes radically with the seasons – green when the rains come and sometimes white with snow in winter. Above: it is only after driving for 40 minutes down a dirt track that you finally reach the entrance, which is marked by two heaps of stones. Opposite: the willow-branch furniture on the veranda was made by the Yaqui Indians of southern Sonora and bought at the roadside



UP MEXICO WAY

Built by cowboys in the grounds of a remote Latin American ranch, this *casita* mixes traditional materials and modern touches – except, that is, for mains power. Here, high in the grasslands, the couple behind Casamidy furniture find off-grid life at once carefree and elevating, with little to disturb their peace but the call of coyotes. Electrified by its rugged beauty, Ros Byam Shaw can quite understand why, after the 40-minute drive along a dirt track, they feel so recharged. Photography: Ricardo Labougle









JORGE ALMADA recently asked his sons, aged eight and nine, what nationality they were. 'Their answer was "nothing",' says Jorge. 'But it wasn't a negative, it was proud. It meant nothing and everything.' Half American, a quarter Mexican and a quarter French would have been a more precise answer. Antoine and Olivier attend an international school in Brussels, but their parents also have homes in Paris, southern France and Mexico (Wol Apr 2004). 'It sounds excessive,' Jorge admits, 'but except for Brussels and our house in San Miguel de Allende, where our furniture-making business Casamidy is based, they are inherited family houses.'

Two years ago, Jorge and his wife, Anne-Marie Midy, were offered the opportunity to build a house on a ranch belonging to Jorge's cousins, high in the grasslands of Sonora in the northern corner of Mexico, bordering Arizona. 'My father died in 2012,' Jorge says, 'and I realised I wanted to give my children the experiences I had as a child when my parents owned a ranch on adjacent land. My father was Mexican, my mother American. We came to the ranch for holidays and I remember the wonderful feeling of endless space and freedom. When I wasn't playing and exploring on my own, I was riding. The cowboys were my heroes. I loved their dignity, their good manners, and I was in awe of their skill and knowledge. Thanks to the generosity of my cousins, I now have a house where I can feel close to my father and relive those memories with my own sons.'

Some mothers might have balked at the idea of a holiday home five hours from the nearest airport, and so remote there is no phone signal or internet. But Anne-Marie, whose own childhood memories centre on her grandparents' house in the South of France, shares Jorge's enthusiasm. 'The landscape is beautiful and always changing - green after the summer rains, but bleached pale gold by the autumn - and there is something exhilarating about the isolation. You live by a different rhythm, you feel connected with nature and you are forced to be self-sufficient. Last time we came, our dog licked a poisonous toad. His system started to shut down, but we gave him milk and the ranchers gave him garlic and some cow's innards, and he recovered. I always feel anxious before we arrive, but after a few days I adapt. And then it becomes addictive.'

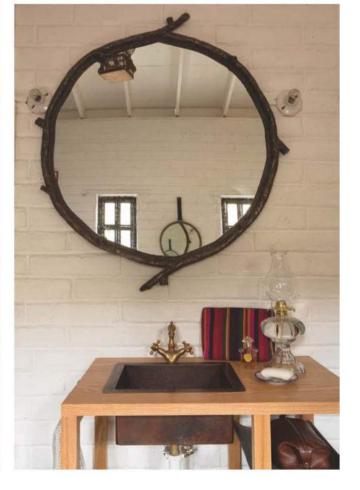
It wasn't long after they first met 20 years ago that Anne-Marie and Jorge began working together. 'There was an immediate connection between us,' Anne-Marie says. 'We both have American mothers who, oddly, were both air stewardesses who had married foreign men. We both studied art.' They fell into furniture design almost by accident. Anne-Marie was asked to decorate the holiday home of an American in San Miguel de Allende where she and Jorge were running a tapas bar and selling the work of local artisans. Unable to find dining chairs, Anne-Marie drew one and commissioned an ironsmith who happened to live next

Top left: a rug of waxed-cotton panels, which can be individually replaced in the event of damage, covers the floor of the living room. The three chairs are originals by Michael van Beuren. Top right: the photograph above the door is of Jorge Almada's great-grandfather, Plutarco Elías Calles, who was president of Mexico in the 1920s. Opposite: the red rug hanging over the mezzanine rail is a rare Saltillo design, while the green-velvet armless sofa is by Casamidy









This page, clockwise from top: 1930s prints of designs for iron door plates and keys surround a Casamidy mirror. The 'Opera' chair was the design that started Anne-Marie Midy and Jorge Almada's furniture-making business; there is no mains electricity in the house, so oil lamps in the bathroom and elsewhere supplement generator-powered lights; a pair of old doors made from mesquite separate the bathroom and loo. Opposite: the bathroom rug shows the Almada cattle brand





door to make it. The result was the 'Opera' chair, which is still one of Casamidy's best sellers.

The new *casita* has many of the qualities that have made the company such a darling of the interior-design world. Its construction is a combination of tradition and originality, utility and decoration, and, as with all of Casamidy's products, it has the charm and slight irregularity of the handcrafted. The layout and materials are simple: walls of painted brick, protected by a layer of stucco on the outside, a roof of clay tiles and floors of poured concrete. A double-height main living space is divided at one end by a mezzanine, with the main bedroom beneath and a platform above (reached by ladder), where Antoine and Olivier sleep. Along the east side is a deep veranda, which is mirrored along the west by a single-storey kitchen and bathroom.

Enriching this simplicity are the wrought-iron window frames, which have been cast in the shape of the black branches of the Mexican oaks that grow wild and plentiful in this ridged and buckled land-scape. Reclaimed mesquite doors from Oaxaca lead from the main bedroom to the bathroom, and the carved pine pillars that support the veranda are also native. Purchased from a roadside shop, they now look as though they have always been here. 'We approached the house from a furniture makers' perspective,' says Jorge, 'as a finished product consisting of specific materials. We selected a particular shade of green paint for all the beams and woodwork, and

this helps to make the design look "clean", even though the house was built by ranch hands more used to mending fences.'

After 40 minutes bumping along a dirt track in a Range Rover spewing up dust, it is a surprise to find a home of such rustic sophistication, where chairs by Michael van Beuren gather round a copper-topped coffee table, where lampshades are made of tooled leather and a metal-framed sofa is upholstered in buttoned velvet. Even though the house is new, it already has the feel of a well-loved family home. At the dining end of the main room there is a huge glassfronted bookcase, designed by Jorge's grandfather in the 1940s, and on the veranda there is a sleigh chair given to Jorge's father by a friend who had noticed that its leather seat had the Almada family cattle brand on it.

At night, when infinite stars glitter in a black-velvet sky and the only sounds are the shrill barks of coyotes calling to one another (and perhaps the spitting of meat cooking over a fire pit), the peace is palpable. 'In truth,' says Jorge, 'this has long been an area of conflict – whether it's been the Apache raids of the last century or more recent problems with drug trafficking. But for me this gives the ranch a sense of adventure.'

'And fortunately,' Anne-Marie adds, 'we both love adventure!' ■

Casamidy, 3 Pila Seca, Colonia Centro, San Miguel de Allende, GTO 37700, Mexico (00 32 2 345 5753; casamidy.com)

Top: taking in the Cerro Colorado mountain in the far distance, the view from the house is of endless rugged landscape. Opposite: the floor of the kitchen, as everywhere, is poured concrete. The turquoise enamel ware on the shelves is typical of a traditional Mexican ranch – though Jorge insists that theirs 'needs to get more beaten up'. Hanging above the sink is a photograph of the Hacienda Jaral de Berrio in the Mexican state of Guanajuato (Wol Aug 2009)





Some of the design effects in this issue, recreated by Augusta Pownall



2 Swing yourself an invitation to *déjeuner* with Emmanuel Pierre and you'll be wiping your chops on his colourful linen napkins (page 86). If you develop a taste for them, head to Designers Guild for its linen 'Lario' napkins, which cost £7.50 each. They're available in 18 different hues, including (from left) indigo, lavender and ocean. Ring 020 7893 7400, or visit designersguild.com.

3 The owner of the Parisian apartment has opted for a 1950s-style conical table lamp in his study (page 91), but a wall light is just as chic. The 'Tom' light from Hector Finch, with a spun-aluminium shade, comes in a polishednickel or brass finish and costs £258. Ring 020 7731 8886, or visit hectorfinch.com.

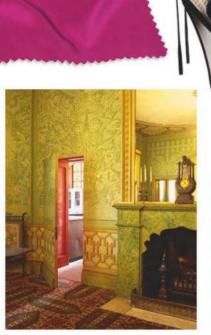
4 Silk taffeta isn't just for ball gowns, but curtains too. Manuel Canovas' 'Barbizon' fabric

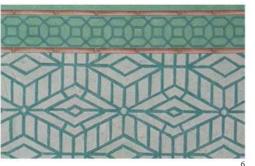
> (£89 per m) is available in 40 different shades, of which absinthe and fuchsia are the best match for the eye-popping curtains in the artist's sitting room (page 91). Ring 020 7351

0666, or visit manuelcanovas.com.

5 At Oscar Niemeyer's cultural centre in northern Spain, bends abound (page 80). The 'Rio' rocking chaise, £16,100, designed by the famed Brazilian architect and reproduced by Espasso, also has curves in all the right places. Ring 001 212 219 0017, or visit espasso.com.

6 The elegant hand-painted border you see here is part of a larger 'Georgian Trellis' design by New York-based studio Gracie, which can produce custom papers similar to the one in the king's bedroom in Brighton (page 125). From \$2,250 for a 0.9 × 3m panel. Ring 001 212 924 6816, or visit graciestudio.com.







7 Been riding through the Mexican sierra? You'll need a deep free-standing copper tub like the one in the Casamidy founders' bathroom to wash away the dust and dirt (page 133). Cop a look at this hand-beaten polished 'Bateau' bath with a silver-nickel interior from Catchpole & Rye, which costs £5,400. Ring 020 7351 0940, or visit catchpoleandrye.com.

Pineapples are a major Mexican crop, but don't try to sink your teeth into the ones adorning the bookcase in this remote *casita*'s living room (page 131). Like these tropical bookends, which can be yours for £185 from House of Hackney, they're made of brass. Ring 020 7739 3901, or visit houseofhackney.com.

A rail across the mezzanine stands in as a gallery for the ranch owners' rug collection (page 131). Turn to Ralph Lauren Home to start building an archive of your own. Its 'Taos' (top; £3,775) and 'Three Waters' (£950) rugs, with their traditional diamond patterns, would be any girl's best friends. Ring 020 7535 4600, or visit ralphlaurenhome.com.

10 Without the sheen of pure silk damask, we suspect that West Horsley's patchwork drawing-room walls are a mixture of silk and linen (page 70). So too is Humphries Weaving's 'Distressed Abberton' damask. It's made to order and prices start at £200 per m. Ring 01787 466670, or visit humphriesweaving.co.uk.

11 Stuart Interiors based its wooden 'Corbet' tester bed (from £8,500) on an original Elizabethan design for Moreton Corbet Castle in Shropshire. Hand-carved in oak, it's like the one in Mary, Duchess of Roxburghe's bedroom (page 74). Ring 01935 826659, or visit stuartinteriors.com.

12 A wing chair in a library with wall-to-wall books is *Wol*'s idea of heaven, but we'll need to practise our needle-point before Max Rollitt's 'Wing' arm-chair (£8,350) starts to resemble the one found in West Horsley's Geraldine Room (page 79). Ring 01962 791124, or visit maxrollitt.com. ▷



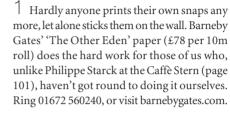












With its lampshades made from hats, there's nothing stern about this playful Parisian café (page 100). The 'Jeeves' pendant, by Jake Phipps for Innermost (£197), is a head above the rest. Here's hoping the café's service is as good as the inimitable butler's. Ring 01142 634266, or visit davidvillagelighting.co.uk.

Rest and digest against a work of art after a meal at Caffè Stern (page 100). Just be sure it's one of the Picasso cushions rather than anything on the walls. The Conran Shop has the 'Head of the Woman' cushion for £85. Ring 0844 848 4000, or visit conranshop.co.uk.



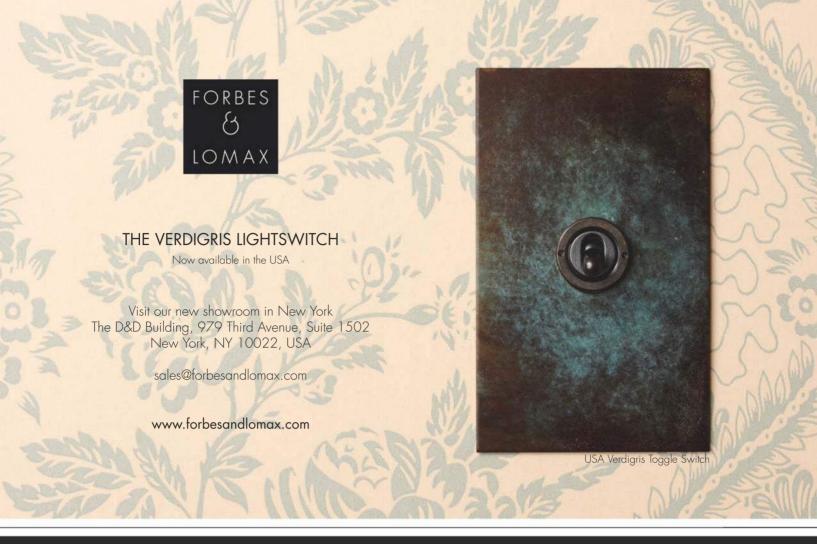
4 Lucia Torrigiani makes collages from collected pieces of Murano glass, shell, coral and driftwood, combining them with pearls and scraps of lace. Spot one of her creations on a headboard in this Perugian *casa* (page 111). On the left is Our Lady of Sorrows mounted on a rectangle of white linen (£250 approx), and on the right is a guardian angel resting on shell-encrusted blue satin (£200 ap-

prox). Ring 00 39 055 221003.

5 The Bolzas' canvas campaign chair is an elegant piece (page 109), but the 'Officer's' lounger from Ghurka is the height of luxury, with bridle-leather strapping and a frame carved from American white oak. Each piece is handmade to order and costs \$2,995. Ring 001 855 448 752871, or visit ghurka.com.

O A bedside table big enough for flowers, books and a lamp is a boon, as the Bolzas know (page 111). French Connection's gunmetal bistro table (£330) has it covered. Ring 020 7036 7200, or visit french connection.com ■





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Street theatre, Constable's garden variety, plus Charlotte Edwards's listings

EXHIBITION





Christina Broom Museum of London Docklands West India Quay, London E14
Shirley Baker the Photographers' gallery Ramillies St, London W1

For the photographer, the street offers everything: spontaneity and movement, authenticity and abstraction. It's a ready-made stage with an ever-shifting cast and infinite possibilities. In 20th-century Britain, the echoing footsteps were predominantly male and London-based: Bill Brandt, John Deakin, Roger Mayne and Nigel Henderson, to name a few. Two separate exhibitions from two women photographers who have slipped a little from view add a new dimension. Working at opposite ends of the last century, separated by geography as much as history, these women and their objectives did not overlap. As female street photographers they were not unique, perhaps, but the field is a narrow one.

Despite her being a familiar figure in Edwardian London, when royalty was in full procession and women's suffrage in full force, Christina Broom's street work has only recently been given attention. Aged 40 she turned to photography out of necessity when her husband suffered a crippling injury. She had previously opened a small stationery shop, which had failed, but it was there she had noticed a demand for picture postcards. In 1903, a brochure, 'Mrs Albert Broom's Interesting "Snap Shot" Postcards', announced her arrival. Her first views were of the Prince of Wales opening a tram building, the winner of that year's Derby and the King meeting the President of France.

At her busiest during the Great War – she took poignant portraits of men leaving for the front – Broom was printing 1,000 post-cards a day. What set her apart from other well-established women photographers of the time was her dedication to photojournalism and her refusal to make studio portraits of subjects considered more appropriate to her gender: women and children. She is now

recognised as Britain's first female press photographer. Active for some 35 years, she produced around 40,000 photographs.

Shirley Baker, who died last year, was motivated in the tradition of 'concerned photography' to document the human cost of the slum-clearance programme of 1960s and 1970s Manchester. No gifted amateur, she had – unusually for a woman in the 1950s – formally studied the discipline at college. She aimed for a career in press photography at the *Manchester Guardian*, but found the door closed to her and took to the streets without patronage.

Her engagement with communities of the soon-to-be dispossessed was a remarkable one. Although the desolate landscapes she captured give her pictures force, it's clear they are secondary to the relationships she forged. She saw it as her duty to show the world the price of urban redevelopment: 'People were turfed out of their homes. Some squatted in old buildings, trying to hang on to the life they knew. They didn't have much and things were decided for them. I wanted to do something, but what could I do?' What she did do clearly touched her deeply. Most affecting are her pictures of children, who despite their circumstances retain a joy for life, seemingly unaware of the dramas unfolding behind them.

For Broom and Baker, the street held different possibilities – pageantry and bleakness, happiness and despair, light and dark – but displayed for both in different ways, as it always does, the full parade of human life. Soldiers and suffragettes: The Photography of Christina Broom runs until 1 Nov, Mon-Sun 10-6. Shirley Baker: women, Children and Loitering men runs until 20 Sept, Mon-Wed, Fri, Sat 10-6, Thurs 10-8, Sun 11.30-6
ROBIN MUIR is the author of 'A Maverick Eye: The Street Photography of John Deakin' (Thames & Hudson)



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Constable's Gardens wolsey art gallery Christchurch Mansion, Soane St, Ipswich

While his contemporary JMW Turner roamed the Continent in pursuit of spectacle, Constable's furthest foray from his native Suffolk was to the Lake District, where, feeling oppressed by the solitude of mountains, he painted strangely unfocused water-colours. By contrast, the gardens and agricultural landscapes that are the subject of this exhibition teem with sharply observed detail. And no wonder – they represent familiar, much-loved territory, mostly around Constable's birthplace, East Bergholt, but also at Salisbury, the home of his great friend Archdeacon John Fisher.

Anyone who has visited Flatford in Suffolk will have been struck by the extraordinary proximity of Constable's views – step back to admire the scene of *The Hay Wain* and you are liable to bump into someone contemplating the site of *Boat-Building*, another of his great River Stour scenes. Constable's family home, the

handsome East Bergholt House (long since demolished), serves occasionally as subject, but more often as vantage point over the village and landscape he knew intimately.

At the heart of this exhibition are two oil paintings, Golding Constable's Flower Garden and Golding Constable's Kitchen Garden. Both were executed in the summer of 1815, exactly 200 years ago, from upper windows of his parental home. One, a view from the first floor, represents a circular bed flanked by wide borders, its vivid clumps of flowering plants glowing against the shadow cast by the house. The other, from a second-floor window, shows flourishing rows of vegetables with a view beyond the fence over wheat fields.

So far, so apparently matter-of-fact. But these two paintings quietly bristle with emo-

tional significance. Constable's mother, Ann, had died in March that year from an illness that first overcame her while gardening in the cold weather – surely he painted her flower beds as a private memorial? A slightly earlier drawing of the same scene (also in the show) reveals that the circular bed was newly planted; the previous year it had served as a shrubbery.

Central to the view of the kitchen garden is the rectory, home to the Rev Dr Rhudde, grandfather to Constable's beloved Maria Bicknell. (Rhudde's implacable opposition to the couple's marriage caused a painful delay.) To the left, bathed in sunlight, are the 'sweet feilds' where John and Maria's somewhat prolonged courtship was taking place. Near the horizon is a bright beacon, a windmill belonging to Constable's father, Golding, whose own health was rapidly failing. In that summer of 1815, Constable's life

was turning on its axis – he faced the prospect of losing his family home, while the following year he was to grasp the nettle and marry Maria in spite of the choleric Rhudde.

This exhibition also includes Constable's powerful 'six-footer', Salisbury Cathedral from the Meadows, recently bought for the nation by Tate. And wonderful it is. But lingering longer in the mind are the two modest, unspectacular views of his parents' gardens, complete with their tacit stories of love, loss and longing. Constable never attempted to sell either picture, but kept them both in his private collection until the end of his life. CONSTABLE'S GARDENS runs until 6 Sept, Tues-Sun 10-5 SUSAN OWENS is the curator of 'Jonathan Richardson by Himself', at the Courtauld Gallery until 20 Sept. She lives in Suffolk



EXHIBITION diary



1 Laid bare - Titian and studio, Danaë, c1553, at Apsley House. 2 Head for figures - RB Kitaj, Portrait of Lord Moser, 1987, at Somerset House. 3 On the edge -Sansovino frame, at the National Gallery. 4 Star pupils - James Cowie. Two Schoolgirls, 1934-35, at the Fleming Collection.





5 Blank expression - Adam Gillam, Face, 2015, at Tintype. 6 Growth industry - Hannah Collins, The Fertile Forest, 2013-15, at Camden. 7 It's a wrap -Alice Anderson. Telescope, 2012 at the Wellcome





APSLEY HOUSE HYDE PARK CORNER, W1 Until 1 Nov. Wed-Sun 11-5. A trio of paintings thought to be by Titian's later followers, thanks to their poor condition - cut down, converted to ovals and back again, covered in black overpaint and yellow varnish - now definitively attributed to the master and his studio.

BRUNEI GALLERY AT SOAS THORNHAUGH ST. WC1 Until 26 Sept. Tues, Wed, Fri, Sat 10.30-5, Thurs 10.30-8. How 19th-century missionaries sent to destroy the false idols of Polynesia actually ended up preserving its pagan artefacts.

CAMDEN ARTS CENTRE ARKWRIGHT RD. NW3 Until 13 Sept. Tues, Thurs-Sun 10-6, Wed 10-9. Hannah Collins's photographic series documenting Amazon rainforest plants and their uses.

CARROLL/FLETCHER EASTCASTLE ST. W1 Until 12 Sept. Tues-Fri 10-6, Sat 11-6. As well as wall drawings, paintings and sculptures, Justin Hibbs's installation includes screens, shelving, a mirrored stairwell and a soundtrack.

ESTORICK COLLECTION CANONBURY SOUARE, N1 Until 6 Sept. Wed-Sat 11-6, Sun 12-5. Nudes and muddy landscapes by Scuola Romana artist Fausto Pirandello, son of playwright Luigi.

FLEMING COLLECTION BERKELEY ST, W1 4 Sept-27 Jan. Tues-Sat 10-5.30. Fish, ships and granite made Aberdeen rich in the 19th century, funding its world-class art collection. While the Victorian gallery undergoes refurbishment, its finest paintings are on show here.

HOUSE OF ILLUSTRATION GRANARY SOUARE, N1C Until 27 Sept. Tues-Sun 10-6. Dating from the days of paper rationing, an entire Ladybird book could be printed on a single sheet of paper. Editors were just as canny in their choice of illustrators, as this touring show of their strangely compelling artwork proves.

ICA THE MALL, SW1 Until 6 Sept. Tues, Wed, Fri-Sun 11-6, Thurs 11-9. Isa Genzken's Basic Research paintings of 1989-1991: textured works in a limited palette, made by taking oil-paint rubbings of her (rather dirty) studio floor. *Plus*, Eloise Hawser's installation and video exploring the history of cinema organs.

LUXEMBOURG & DAYAN SAVILE ROW, W1 Until 5 Sept. Tues-Fri 11-5, Sat 12-4. Text message: Italian curator Francesco Bonami selects works based on words or lettering.

NATIONAL GALLERY TRAFALGAR SQUARE, WC2 Until 6 Sept. Mon-Thurs, Sat, Sun 10-6, Fri 10-9. Sound artists and musicians have composed pieces to accompany paintings in the collection. Turn on and tune in to Susan Phillipsz's response to The Ambassadors – or drop out and just look. Until 13 Sept, peripheral vision: 30 examples of the early-Baroque Sansovino picture frame. Until 8 Nov, a dialogue between Duccio's Annunciation and Caro's walnutwood Duccio Variations No.3.

SERPENTINE GALLERY KENSINGTON GARDENS, W2 Until 13 Sept. Tues-Sun, bank hols 10-6. Lynette Yiadom-Boakye's imposing portraits, often painted in a day, are 'suggestions of people', she says, whose identity is up for speculation. SIR JOHN SOANE'S MUSEUM LINCOLN'S INN FIELDS, wc2 *Until 26 Sept. Tues-Sat 10-5*. Body beautiful: how the ideal forms of Greek and Roman statuary set the standard for art students from the Renaissance onwards.

SOMERSET HOUSE STRAND, WC2 Until 13 Dec. Mon-Sun 12-6. That iconic response to World War I, Gertler's Merry-Go-Round (1916), was presented to what was then the Ben Uri Art Society in 1944. Sold to Tate in 1984, it's rarely loaned, but is on display here among works by other Jewish artists - Soutine, Grosz, Auerbach - to celebrate Ben Uri's centenary.

SOUTH LONDON GALLERY PECKHAM RD, SE5 Until 13 Sept. Tues, Thurs-Sun 11-6, Wed 11-9. Thomas Hirschhorn's sprawling 'ruin' of painted bricks, cardboard, plastic sheeting and other detritus framed by swaths of packing tape. Plus, films about public space, power and society by Norwegian Ane Hjort Guttu.

TATE BRITAIN MILLBANK, SW1 Until 13 Sept. Mon-Sun 10-6. A survey of British history painting, from vast 18th-century academic canvases to Jeremy Deller's The Battle of Orgreave. Until 18 Oct, Christina Mackie's Duveen Galleries installation of silk nets and pools of dye. Until 25 Oct, major Barbara: Hepworth gets the serious show she deserves. See July issue. TINTYPE ESSEX RD, N1 9 Sept-3 Oct. Wed-Sat 12-6. Three artists present work in relay, each 'bugging' the previous exhibitor's show with objects, images or actions. First up is Adam Gillam, whose wall-based sculptures, while improvised from studio odds and ends, have a surprising sophistication.

WELLCOME COLLECTION EUSTON RD, NW1 Until 18 Oct. Tues, Wed, Fri-Sun 10-6, Thurs 10-10. Alice Anderson wraps everyday objects in copper wire to create glittering contemporary relics or seductive abstract forms. Join in with the on-site mummification of a Ford Mustang. WHITE CUBE BERMONDSEY ST, SE1 Until 13 Sept. Tues-Sat 10-6, Sun 12-6. New work by Marc Quinn. Arching stainless-steel and white-concrete sculptures are inspired by wave-shaped

conch shells, while photographs of sublime sunrises, printed on canvas, are subjected to a series of assaults. Plus, geometry lesson: Imi Knoebel's

white 'kite' paintings hover in the

top-lit cubic space.

WILLIAM MORRIS GALLERY FOREST RD. E17 Until 27 Sept. Wed-Sun 10-5. Red all over: David Mabb splices the book designs of William Morris and El Lissitzky to bring to light the parallels and contradictions in their revolutionary ideas.



OUTSIDE LONDON

BRISTOL SPIKE ISLAND *Until 20 Sept. Tues-Sun 12-5.* In Reto Pulfer's installation, memory is represented by a blue, yellow and white canopy suspended from the ceiling, with Raku ceramics – fired by the artist on the opening night – hanging from its trailing ribbons.

EDINBURGH DOVECOT GALLERY Until 26 Sept. Mon-Sun 10-6 (until 31 Aug), Mon-Sat 10.30-5.30 (from 1 Sept). Designer Bernat Klein, the founder of Colourcraft textiles, also made tapestries in glowing colours and paintings collaged with rumpled fabric fragments.

INVERLEITH HOUSE *Until 4 Oct. Tues-Sun 10-5.30.* Not just any old iron: John Chamberlain is known for his seductive scrap-metal sculptures, but this show also features work in urethane foam, paper bags, Plexiglas and foil.

EXETER ROYAL ALBERT MEMORIAL MUSEUM Until 6 Sept. Tues-Sun 10-5. Kanga, capulana and shweshwe from eastern and southern Africa, patterned textiles printed with social, political and religious subject matter. Until 11 Oct, paintings by Devon artist Francis Hayman.

HARROGATE 108 FINE ART Until 19 Sept. Mon-Fri 1-4, Sat 10-5. Often swathed in a cloak, and always extravagantly bearded, the late Alan Davie was seen as something of a shaman an impression that his exuberant, symbolladen paintings do little to diminish. Unseen works spanning his career are on show here. HASTINGS JERWOOD GALLERY Until 1 Nov. Tues-Sun, bank hols 11-5. Lowry on water: beaches at Lytham St Annes and Roker, barges and sailing boats in works from the collection in Salford and other public and private lenders. LIVERPOOL WORLD MUSEUM Until 18 Oct. Mon-Sun 10-5. Mayan treasures. A ceramic figurine of a ball-player is shown leaning to strike the solid-rubber ball with his padded hip (should the ball hit you elsewhere, the bruising occasionally resulted in death).

NEWCASTLE NORTHUMBRIA UNIVERSITY GALLERY Until 11 Sept. Mon-Thurs 10-5, Fri, Sat 10-4. Matisse cut-outs in lithographs from the 1958 art journal Verve, and late prints by Picasso.

NEWLYN NEWLYN ART GALLERY Until 19 Sept. Mon-Sat 10-5. It's 40 years since Dutch conceptual artist Bas Jan Ader set sail in his tiny dinghy across the Atlantic, never to be seen again. This show pays tribute with photo and video works recording sea voyages and journeys into the unknown.

NEWTOWN ORIEL DAVIES Until 9 Sept. Mon-Sat 10-5. Nine artists consider the historic, social and cultural significance of flowers. Plus, working from photographs, Gwyn Williams re-created a bust of Welsh hero Dic Aberdaron (1780-1843); then received a tip-off that the original was languishing in someone's

gnome-filled garden...

NOTTINGHAM NOTTINGHAM CONTEMPORARY *Until* 20 Sept. Tues-Sat, bank hols 10-6, Sun 11-5. You don't have to traipse around Europe to get the Grand Tour experience these days; Pablo Bronstein (*WoI* Sept 2011) has devised a home-grown version, featuring his own capriccios, a mock-Grecian temple and treasures on loan from Chatsworth.

PENZANCE PENLEE HOUSE ART GALLERY Until 5 Sept. Mon-Sat 10-5. A re-creation of a seminal exhibition of then-contemporary Cornish painters – Frank Bramley, Stanhope Forbes, Henry Scott Tuke – in Nottingham in 1894.

PORT SUNLIGHT LADY LEVER ART GALLERY *Until 27* Sept. Mon-Sun 10-5. Venetian blinder: La Serenissima in art, with works by Sickert, Brangwyn and photographer Carlo Ponti.

ST IVES TATE ST IVES *Until 27 Sept. Mon-Sun 10-5.20.* One of Bryan Wynter's *Imoos* mobile-and-mirror constructions is the linchpin of a group show of art that animates space, either with kinetic components or by encouraging some sort of active participation.

SALIBURY SALISBURY MUSEUM *Until 27 Sept. Mon-Sat, bank hols 10-5, Sun 12-5.* Turner's early commissions in the Salisbury area, painting the cathedral and the gothic folly at Fonthill.

DENMARK COPENHAGEN NY CARLSBERG GLYPTOTEK Until 20 Sept. Tues, Wed, Fri-Sun 11-6, Thurs 11-10. 'I paint what cannot be photographed, that which comes from the imagination or from dreams,' said Man Ray. If his seldom-seen paintings are anything to go by, he dreamed about Shakespeare and maths.

FRANCE BLOIS CHATEAU DE BLOIS Until 18 Oct. Mon-Sun 9-7 (until 31 Aug), Mon-Sun 9-6.30 (until 30 Sept), Mon-Sun 9-6 (from 1 Oct). To mark the 500th anniversary of Francis I's accession, his precious books are installed in the castle he occupied at the start of his reign.

BORDEAUX MUSEE DES ARTS DECORATIFS *Until 21 Sept. Mon, Wed-Sun 2-6.* The Darrigade collection of Bordeaux faïence and porcelain.

SPAIN IBIZA MUSEU D'ART CONTEMPORANI D'EIVISSA Until 4 Oct. Tues-Fri 10-2 & 6-9 (until 31 Aug), 10-2 & 5-8 (from 1 Sept), Sat, Sun 10-2. In new collaborative works responding to the party-island setting, Douglas Gordon and Tobias Rehberger attempt to capture a post-rave sense of emptiness and isolation.

USA NEW YORK MORGAN LIBRARY Until 8 Sept. Tues-Thurs 10.30-5, Fri 10.30-9, Sat 10-6, Sun 11-6. Portrait drawing over the course of five centuries, from Dürer's charcoal likeness of his brother to Picasso's sketch of actress

Marie Derval. *Until 20 Sept*, photographer Emmet Gowin shows his pictures alongside manuscripts, drawings and ancient seals

drawings and ancient seals from the Morgan collections. *Plus*, rare Caxton imprints of Chaucer, Malory and other texts 1 Taking the falls –
Carolina Redondo,
Saltos de Marimán,
2014, in Newlyn.
2 The shining – Alan
Davie, Moonlit Tree,
1948, in Harrogate.
3 Life's a beach
– LS Lowry, July, the
Seaside, 1943, in
Hastings. 4 Ties that
bind – monument
154, Toniná, 7th
century, in Liverpool.



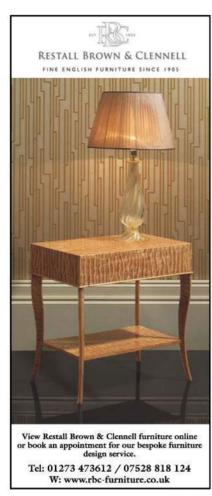








5 Riding high – equestrian portrait of Francis I, in Blois. 6 Pipe dream – Henri Matisse, Self-Portrait, 1945, in New York.
7 Foiled again – John Chamberlain, Luna Luna (In Memory of Elaine Chamberlain), 1970, in Edinburgh

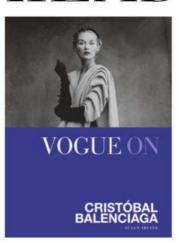




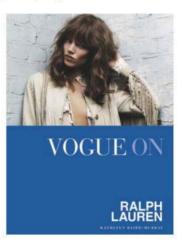
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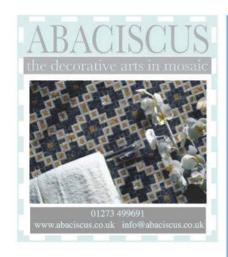
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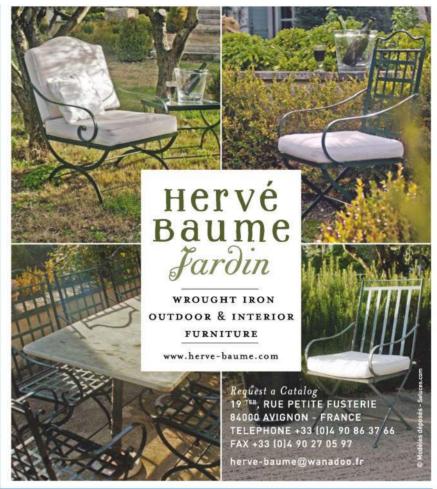


















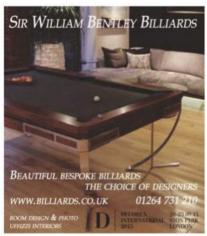
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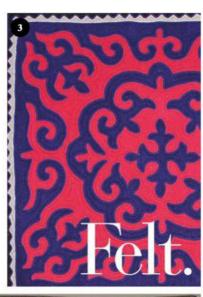
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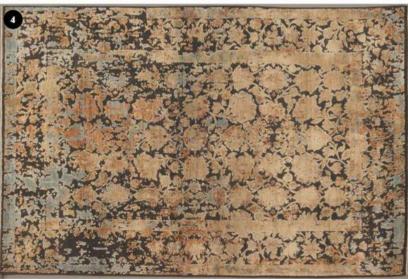
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- 10. CAMERICH's stunning Crescent sofa (pictured) is currently on sale with 30% off at £2,818. Crescent combines classic styling and luxuriously plump feather cushions with ultra modern dark steel legs. Crescent is available in a range of modules and fabrics in stock for immediate delivery. Call 020 7372 9887 or visit www.camerich.co.uk to find out more.



- 12. PURE IMAGINATION specialises in good quality, stylish Mid-Century furniture with an expanding range of earlier pieces. A professional in-house restoration and upholstery service tailors pieces to customer's requirements. To view the large variety of stock held, visit www.pureimaginations.co.uk and www.vintageretro.co.uk or call 01914 282466.
- 13. STUHL specialise in high quality, limited edition, handmade designer seating. All of their advertised products are in stock ready for delivery to your home or business. The Pascal Armchair (pictured) is part of their current collection and is available now for £399.99 plus delivery. World of Interiors readers can save 10% off their first order using code WOITEN. Call 0800 408 1497 or visit www.stuhl.uk to find out more.
- 14. SEBASTIAN BLAKELEY present the Antilope and Toro chairs. Inspired by the stylised animal forms that are found in early cave paintings. The clear linear form and the combination of materials enhance the strong dynamic of each "animal". These chairs are beautifully crafted and sumptuously comfortable. Unique design statements for exclusive interiors. Upholstery can be tailored to clients choice. To find out more, visit www.sebastianblakeley.com or call 07473 118407.
- 15. From artisan workshops direct to your doorstep, discover new designs every day without the inflated price tag at **SWOON EDITIONS**. Like the Armelle armchair; elegantly French in style with a majestic wingback, the Armelle features intricate hand-carving on its mango wood frame and upholstery in Putty Grey linen just £429, including delivery. Readers also save £20 on orders over £200 with voucher code WOI. To order, go to swooneditions.com/woi or call 020 3137 2464. Offer expires on 27 08 15
- 16. Forming a unique use for the Original Kadai practical and ethical, WILSTONE's new Kadai Sofa offers comfort steeped in history. A bespoke creation, using recycled teak and tractor tyre with cotton seat cushions and vibrant Rajasthan sofa cushions for comfort. Available in three sizes 160, 170 and 180cms diameter from £1650, price includes 15 silk cushions saving £165. Call 01694 771800 or visit www.kadai.com and be inspired...
- 17. LIGNE ROSET distinguishes itself by its tradition of close collaboration with both established and emerging designers. Since 1860, this French family

- email trade@ligne-roset-city.co.uk or visit
 www.ligne-roset-city.co.uk to find out more.

 18. HOWARD CHAIRS are internationally
 renowned as makers of beautiful upholstered
 furniture. Each piece is painstakingly hand-sprung and
 stitched in their own workshop, using traditional methods and the best raw materials.
 Established in 1825, the fine attention-to-detail and craftsmanship will last
 for generations. Clients can select from their collection or they can make to your own
 specification. They also provide a soft furnishings service including drapes and walling.
 Call 020 7482 2156 or visit their showroom at 30-31 Lyme Street, London NW1 0EE.
- 19. CHAPEL STREET LONDON have launched a new Mid Century furniture range to add to their current collection of beautifully handmade sofas, armchairs, dining chairs, stools, ottomans, beds and headboards. Available on short lead times and are suitable for commercial or residential use. For all enquiries, call 020 8576 6644 or visit www.chapelstreetlondon.com

View their website at www.howardchairs.com or email info@howardchairs.com

- 20. HARVEY BROWN design and manufacture bespoke furniture specialising in leather armchairs and sofas. The Paris chair, inspired by one of their restoration projects, is upholstered using natural fillings and hand stained leather to recreate an original 1920's patina. Their workshop undertakes individual commissions, working closely with clients throughout the process. Call 01621 860772 or visit www.harveybrown.co.uk for more information.
- 21. CHAIRMAKER are a 100% British manufacturer and the holders of the Keys to the 'Chair vault'. The vault contains thousands of designs accumulated by 3 generations of chair makers. Chairmaker chairs are made to order in any fabric or leather you desire. Choose your wood, finish and upholstery detail for a personalized result. Chairmaker chairs are made by our artisans by hand not on a production line. We work with the trade or by private commission. Visit www.chairmaker.co.uk or call 01903 200663





a 1. CHLOE ALBERRY specialises in door and cabinet fittings. These are often sourced from organic mediums. Pictured here fossilised wood, volcanic glass and exotic river pebble knobs. Visit her Notting Hill shop for a treasure trove of ideas to complement any interior at 84 Portobello Rd, London W11. Call 020 7727 0707 Catalogue on request.

Visit www.chloealberry.com

2. ANDREW CARPENTER's timeless handmade English furniture is a collection that manifests contemporary design at its best. The pieces are bold and brilliantly designed, exemplifying Andrew's desire to create home furnishings that are both functional and aesthetically magnetic. From inspired luxurious beds to refined consoles, this sensory encounter of material and form create a tangible wow factor. Visit www.andrewcarpenterdesign.com or call 01702 568520 to be inspired.

3. NEVER THE SAME AGAIN, produce one off pieces of painted vintage furniture, in a variety of finishes; they also source pieces for client's requirements. Commissions are undertaken, either on location and in their

studio. Many pieces are for sale in their showroom or on their website, www.neverthesameagain.co.uk They also specialise in bespoke finishes on walls and kitchen units or fitted pieces. Call 07775 267812 or 01728 885588 for more details.

4. PETREL FURNITURE designs and makes elegant, contemporary furniture. Based in workshops in East Sussex, they are dedicated to using hand skills and techniques to deliver the finest handcrafted furniture. Selecting only British materials, they primarily work to commission one-off pieces; they have also recently launched an exciting series of limited editions. Call 07812 348517, email info@petrelfurniture.com or visit

www.petrelfurniture.com for further information. Pictured is a stunning linen press in solid walnut.

5. W SITCH & CO. Working in the trade since 1776, the Sitch family moved to their current premises in the 1870s from where they continue to specialise in the reproduction and renovation of antique lighting, be it the repair, rewiring or renovation of your own light fitting, or by offering you one from their selection of thousands of antiques or one of their reproductions which are made on the premises following traditional techniques. For further information, visit them at 48 Berwick Street, London W1F 8JD, call 020 7437 3776, or browse www.wsitch.co.uk

6. EDGE OF HOME is a new homeware label and online boutique with a focus on pattern clash, bold colour and serious fun. Mixing traditional and contemporary styles, their unique patterns are fun, vibrant, and tongue-in-cheek. Choose from luxury ceramics, cushions, fabrics or

traditionally handmade lampshades. View their range now and save 30% using code INTERIOR 30 (until 1st September 2015) at www.edgeofhome.com or call 07979 380949 for more details.

- **7. PAUL MONTGOMERY STUDIO** has created hand-painted murals for over 40 years, specialising in Chinoiserie and European panoramic murals for discerning clientele, luxury hotels and private villas worldwide. The company is known for their superior talent, uncompromised quality and exemplary customer service. To find out more, visit www.paulmontgomery.com or call 001 540 337 6600.
- **8. SKULTUNA** was founded in 1607 by King Karl IX of Sweden. Today Skultuna is still a purveyor to the Royal Court of Sweden. For over 400 years Skultuna has produced objects of the high quality in brass, always with the same sense of everlasting quality and design. The latest product is the Via Fondazza vases designed by Paolo Dell'Elce. Visit www.skultuna.com for more information.







9. SUSAN MCGILL creates hand painted black and white ceramics, decorated using a combination of pattern and text. She is influenced by Scottish culture and traditions, her favourite quotes include the words of Robert Burns and RL Stevenson. Next ceramic show is Pittenweem Arts Festival in Fife, 1-9 August. Visit www.susanmcgilldesigns.co.uk or look on Facebook or call 01592 872939 to find out more.

10. ADAM WILLIAMS DESIGN

patinated bronze furniture. Featured is this stunning Chicago console table, available in a variety of finishes. Offered in bespoke dimensions, their tables would be a desirable acquisition to either traditional or contemporary interiors. Call 01749 830505, email info@adamwilliamsdesign.co.uk or visit www.adamwilliamsdesign.co.uk to view the complete collection.

11. JANE HAMILTON, portrait and figure sculptor. Her sculptures have energy and pathos; when doing a portrait, whether young or old, she approaches her work with the sensitivity and truthfulness needed for a likeness. To see more of Jane's work, visit www.janehamilton-sculpture.com or call 01295 750636.

12. MILLBROOK BEDS. It's your best kept secret in the bedroom. Traditionally handmade in the UK for almost 70 years, Millbrook Beds are made to order using only the finest, locally-sourced, natural materials to offer the

ultimate in sleep luxury. Visit www.millbrook-beds.co.uk email enquiry@millbrookbeds.co.uk or call 0845 373 1111 to find out more.

13. A PLACE IN THE GARDEN presents the new and traditional version of their popular Coachlamp, with prices starting from £195. For more information, call 01403 864866 or visit www.aplaceinthegarden.co.uk

14. PEELING PAINT source, preserve and revive vintage, antique and reproduction furniture to hand paint in a timeless, distressed style. Inspired by France, Scandinavia and Coastal America. It's the original green option that also allows you to bring something quirky, unique and very special into your home. Commissions taken. Visit www.peelingpaint.co.uk or call 07817 804199 to find out more.

15. THE DOUGLAS WATSON STUDIO offers high quality handmade and hand painted tiles using traditional techniques and a wide range of glazes, colours and styles, from historical and classical sources to original and contemporary designs. Panels and installations, for kitchens, bathrooms and fireplaces, are custom made for each client. For more information, call 01491 629960 or

visit www.douglaswatsonstudio.co.uk

16. JASPER & BEA offer cotton and linen fabrics which are designed and woven in England, available by the metre or ready made into a range of accessories. Pictured are native wild flower cushions, £45. For more information, visit www.jasperandbea.co.uk email sales@jasperandbea.co.uk or call them on 01666 824650.

17. LOVE & LIGHT's signature range lamps, the Maenad Women have been handcrafted, painted and antique wax finished. Available in an array of colours with stone or terracotta plaques. They offer a personal service working with their clients to select suitable colours, shades and finishes. View their full range at www.loveandlight.me.uk or email loveandlight.me.uk@gmail.com or call 07990 567572.











13





18. The HICKS & HICKS Atticus pendant features a shroud of long leaves inspired by the style and spirit of classic antiquity. Beautifully hand-crafted with foil applique gold leaf, when illuminated, warm light spills from between the leaves for a spectacular effect. Priced £499. To find out more, visit www.hicksandhicks.com or call 01872 530761.

19. New Cornish design studio, **OAT** has launched their first collection of Cornwall-inspired sumptuous cushions. Passion for the beautiful landscapes and seascapes of Cornwall is reflected in their unique designs. All-natural fabrics, handmade from screen printed cotton or soft hand-woven wool. Discover them at the Cornwall Design Fair, 14-16 August 2015, visit www.oatdesign.co.uk or call 07900 540709.

Commissions accepted.

20. FURNITURE MAGPIE lovingly renovates furniture. Specialising in 20th century pieces and using eco-paints, furniture can be transformed ready to be re-loved once more. Contact them in North Devon and discuss your ideas for that sideboard or those chairs that have been gathering dust for too long. Hand-crafted, local and sustainable, each piece is unique. Nothing is mass produced or imported. Visit www.furnituremagpie.com or call 01271 321808 for details.

21. DONJENNA offers cutting edge artisan décor. Always evolving, inspiring function and design. Featured is "Cycled-Up" pendant lighting in stacked amber glass and a satin nickel finish on steel. Hand-crafted by Kathleen Plate of Atlanta, GA, USA. To transform your home, visit www.donjenna.com or call 001 404 213 9638.

22. PENNY SEUME is a textile designer using imagery from the urban landscape as inspiration for atmosphere, texture and colour. Combining painting and collage with digital print to create high quality fabric and home accessories, Penny's unique designs reference the original location in a subtle way and capture some of the inherent mood and magic. To find out more, visit www.pennyseume.co.uk or call 07827 721817.

23. SINÉAD FAGAN creates abstract landscapes using unpredictable fuming processes. Her award winning decorative vessels and sculptural pieces range in colour from pastel grey blues to vivid shades of pink, whilst preserving the tactile softness of the natural clay's surface. Each piece is completely individual due to the firing process. Visit www.sineceramics.com for more information.

24. GREGG BAKER ASIAN ART offers a unique collection of Japanese screens dating from 1500s-1900s. These exquisite and collectable pieces would make a beautiful addition to any home. Visit the gallery at 142 Kensington Church Street, London W8 4BN, call

020 7221 3533 or log onto www.japanesescreens.com

25. Forming part of the exciting "In-Stock" collection, ROBERT LANGFORD is proud to announce the arrival of the Perry Nesting Group of tables, in a stunning faux bamboo silver leaf finish with treated vellum tops. Also just unpacked is the Tate Cocktail Table, with a fabulous travertine top that sits on a gold leaf finished metal base. Visit the Robert Langford showroom, 533 Kings Road, SW10 0TZ, call 020 7352 1876 or view www.robertlangford.co.uk to find out more.





Telephone: 020 7499 9080 ext. 3705. Credit Cards accepted.



26. LIZARDORCHID.COM is a new online luxury brand with a passion for designing and developing timeless, classic homewares sourced from the world's finest raw materials including linen, Egyptian cotton, marble, leather, horn, silver or mouth blown glass. With an exceptional selection of bedspreads, throws and quilts including the Hindan blue velvet quilt bedspread featured here from £179. Visit www.lizardorchid.com

27. TINDLE. Some people think Tindle only provides traditional lighting, but this new ceiling light (LUS017) just in at their Chelsea showroom proves it's not the case. With 10 shades made of natural alabaster and polished brass rods and ceiling plate, it is a fantastic contemporary fitting that is 150cm high and 70cm wide and suits all sorts of room styles. List price is £3533 +VAT. To find out more about this and other products from Tindle, visit www.tindle-lighting.co.uk or call 020 7384 1485.

28. CREO CABINET MAKERS LTD based in Shaftesbury, Dorset, provide a diverse range of bespoke cabinetry, and work with designers, architects, developers and private clients. Featured is a brass cabinet, octagonal seat, and glazed screens at Percy & Founders, Fitzrovia, London W1T 3BF, see www.percyandfounders.co.uk Call 01747 852137 or visit

www.creocabinetmakers.com to find out more.

29. NICOLA PARKES UPHOLSTERY – Choosing to upholster and upcycle offers you the chance to have that one off piece that can't be purchased by others. Nicola's love for one off designs drives her to create beautiful pieces with a traditional hand crafted finish, in line with her traditional training. Her workshop is based on the Berkshire / Oxfordshire borders. Visit www.nicolaparkes.co.uk or call 07836 655116 for details.

30. THE PERIOD PIANO COMPANY take pride in offering for sale instruments that cannot be found elsewhere, such as this rare Art Deco grand piano by Strohmenger, circa. 1930. All instruments are restored to the highest standards by this company who are the only holders of the Royal Warrant as piano restorers to HM the Queen. Call 01580 291393 or visit www.periodpiano.com for details.

31. New London's furniture designers, **BAKER STREET BOYS**, have created this unique marriage of raw steel and natural oak with their "The Line' collection of tables and stools. Each hand-crafted piece is a work of art, perfect for contemporary or classic interiors.

Visit www.bakerstreetboys.com or call 020 7486 0521 to find out more.

32. QUERCUS BEDS. Each Quercus bed is handcrafted in Nottinghamshire from solid oak that is 150-200 years old. There are 6 bed designs, which are available up to 8ft wide and come with a 10 year guarantee, as well as free delivery and installation. Request your free brochure and sample today by visiting www.quercusbeds.co.uk or

calling 01777 869669.















33. CARMELO BLANDINO Artist Painter offers you his Garden Wall of bright and lively flowers painted on canvas. Since 2005, the paintings of Carmelo Blandino have derived a wealth of visual splendour and emotional resonance from flowers, assembling them into wondrous, intuitive compositions, quiet riots of comforting colours and delicate dynamics. He has rigorously refined an approach one might call "Lyrical Abstractionist", combining the subtleties of classical oil painting with the crackling energy of contemporary abstract brush strokes and street styles. Blandino's resplendent style evolves remarkably in his latest collection which can be viewed by visiting his website, www.blandino.ca



34. DERNIER & HAMLYN. These beautiful chandeliers were designed and made in London by Dernier & Hamlyn. They feature large brass rings and cylinder shades formed from handblown glass and are lit by energy saving, low maintenance LED lamps. To find out how they can help thing ideas into reality visit

turn your lighting ideas into reality, visit www.dernier-hamlyn.com or call 020 8760 0900.





36. Based in the Cotswolds for 100 years, DAVID HUNT LIGHTING specialise in the design and manufacture of luxury lighting. Each fitting is lovingly hand made and finished using traditional finishing techniques. Featured is the Sloane Pendant, available in 12 silk colour options. Call 01295 672245 visit www.davidhunt-lighting.com or email them at sales@darlighting.co.uk for more details.

37. CLOCK HOUSE FURNITURE presents the Fenton Grey Collection. The Upholstered Coffee Table illustrated is part of a larger collection of incidental furniture which includes console tables and sofa tables. They are all made in their workshop in Scotland, and can be made to any size, colour or fabric. Colour brochure available. Visit

www.clockhouse-furniture.com or call 01620 842 870 to find out more.

38. The Rais Ra is a solid outdoor firepit produced in high quality raw steel that has gone through an outdoor oxidation process to create a beautiful, natural

patina. The basin can be adjusted horizontally or slightly tilted against the wind. A beautiful fireplace that's the perfect companion for the BBQ season. Exclusively available from **ROBEYS**, call 01773 820940 or visit www.robeys.co.uk to find out more.



40. Whether you are at the beach, swimming pool, sports club or on a boat, make sure you take one of these beautifully striped and stylish **OTTOMANIA** hammam towels with you. Large yet lightweight, they dry quickly and are easy to fold, making them perfect to pack in any bag or suitcase. Plus, they are very suitable for daily use in your bathroom at home. The perfect gift. For more information, visit www.ottomania.nl or call +31 237370426. Also wholesale.



41. NATALIA BARBOUR INTERIOR

DESIGN is a design house that creates bespoke interiors reflecting individual styles and tastes. Their philosophy is to design spaces that delight the senses, break the clichés and provide an escape from the stresses of the day. To view their designs, visit www.nataliabarbour.co.uk or call 01483 533335 to find out more information.

42. MELANIE WILLIAMS BESPOKE INTERIORS is a London-based design studio uniquely combining all aspects of both

architecture and interior design services for the high end residential and commercial sectors. Her

practice brings exceptional creativity and a tailored design edge to all projects, whatever their size, aiming to deliver spaces that exceed expectations. Visit www.melaniewilliams.co.uk enquire at info@melaniewilliams.co.uk or call 07989 597264 for more information.

43. URBAN FOLK. The illustrated bowl is the epitome of Mediterranean style: fine red clay masterfully wheel-thrown and then hand-painted with chic olive wreath designs. Authentic Mediterranean homeware handcrafted by experienced local craftsmen and carefully handpicked by Urban Folk. Visit www.urbanfolk.eu or email sales@urbanfolk.eu for more information.



45. SEWPLUSH showcases fabulous one off lampshades taking lampshade making to another dimension with unique fabrics and trimmings. Nicky is also happy to add a breath of fresh air into your once loved now neglected lampshades. Sewplush loves your lamp shades even when you don't! Contact 07825 557 198, visit www.sewplush.com or email nicky@sewplush.com Nicky's work is also showcased at The Emporium, Thorpeness, Suffolk.

46. LOUIS MONTROSE specialises in bespoke metalwork manufacture and restoration. This foldable luggage rack is ideal for use in hotels or at home. Made from stainless steel with brown leather straps it can be produced in other colours and sizes and can be folded up for easy storage when not in use.

Visit www.louis-montrose.com or call 020 3006 8099 to find out more.

47. PULLMAN EDITIONS designs, commissions and publishes striking original posters which capture the enduring appeal of Art Deco. Their newly-commissioned posters feature winter sports, glamorous resorts around the world, and the world's greatest historic automobiles. All £395 each. Call 020 7730 0547 or view and buy online at www.pullmaneditions.com

48. SALISBURY ANTIQUES presents a late 18th century/ early 19th century Swedish bureau stripped back to reveal its original paint. £1,200. To find out more, call 01722 410634 or visit www.salisburyantiquescentre.com

49. CDOLANDESIGN create future heirlooms with a contemporary twist. Every piece is tailored to each individual clients specifications, and finished to exacting standards using traditional making techniques. Based in the Channel Islands but regulary working with clients throughout the UK and beyond. Featured is the 'Sofaside' cabinet in Wenge and english Cherry. Visit www.charliedolan.com for more examples from this up and coming workshop or call 07797 735132 to find out more.

50. Art Wall Lights is a range of sculptural and architectural wall lights designed by **HANNAH WOODHOUSE**. Pictured here is Shell, a simple, organic wall light hand sculpted in solid plaster. Shell not only provides gentle up-light but is a beautiful sculpture and particularly effective in bedrooms, hallways, stairwells, receptions rooms, spas and therapy rooms. Visit www.artwalllights.com to view the full collection or call 07989 833407 to find out more.

51. STEVEN BOWLER specialises in unique, decorative and bespoke furniture handcrafted from sustainable, reclaimed wood. Individually designed to create stunning centre pieces to enhance your living space, traditional and modern. A beautiful piece of art as well as a lovely addition to your home. They produce quality, reclaimed wood furniture helping to protect our environment and offering great value for money. Commission service available. To find out more, visit www.stevenbowlerdesigns.co.uk or call 07446 754396.

















52. COBRA & BELLAMY make affordable, classically designed watches conveying timeless elegance. Pictured is the Hunter watch at £99, retro in style reminiscent of the 1960's. Its square face comes in a white or antique finish with a

second hand set in a stainless steel case. Here is a quote from Sienna Miller who wore the Hunter watch when she was a guest on Top Gear "Cobra & Bellamy watches are classic, beautiful and

affordable, I love all of them". To see the whole Cobra & Bellamy watch collection, visit www.cobrabellamywatches.co.uk or call 01736 732112 for further information.

53. CARPET BAGS. Beautiful and practical bags individually made by crafts people in England. These unique carpet bags combine tradition with modern designs to produce strong, lightweight bags in a variety of styles. Real carpet is used, made from bio-degradable Viscose (a natural vegetal

material), in glorious colours and traditional patterns. View and purchase online (worldwide shipping) at www.carpetbags.co.uk or call 01379 687690 for more information.

54. BEATRICE VON TRESCKOW DESIGNS offers

unique, vibrant, exciting designs embellished with elaborate beading and embroidery. Whether for a wedding, a ball or barbecue you will be guaranteed to find something special, or they can create a bespoke garment for you. To find out more, call 01242 226827, visit the shops in Cheltenham or London, or view www.beatricevontresckow.com

> 55. BLUE VELVET, the home of contemporary and luxury footwear direct from the heart of Europe, Always one step ahead, they have established themselves on their quality and first-rate service. Visit them at 174 Kings Road, SW3 4UP or call 020 7376 7442. Buy online at www.bluevelvetshoes.com

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56. NORTHCOASTCOTTAGE JEWELRY DESIGN believes in making the world a better place and donates a portion of every sale to causes such as human rights, poverty, hunger, legal aid, animal welfare, wildlife preservation, the environment and cancer research. Customers can even direct where that portion of their purchase should go. Email NorthCoastCottage@gmail.com or visit the Etsy shop at www.etsy.com/shop/NorthCoastCottage to find out more.

57. EDELWEISS manufacture high quality acoustic pianos that play themselves, bringing the beauty of live music into the homes of all music lovers, whether or not they can play. They are the perfect finishing touch in any interior, and a beautiful iconic centrepiece. From just £12,999. To find out more, call 1066 Pianos on 01223 881691 or visit www.1066pianos.com

57

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THE INVISIBLE CITY

ARCHITECT SCOTT LAUER FOUND HIS VOICE WHEN, FOLLOWING LONDON'S EXAMPLE, HE STARTED OPEN HOUSE NEW YORK, BRINGING THE CITY'S NOTABLE BUILDINGS INTO THE PUBLIC EYE. EACH OCTOBER THE ORGANISATION HOSTS AMERICA'S LARGEST ARCHITECTURE AND DESIGN EVENT



We live in a golden age of design awareness. 'Starchitects' are household names, all kinds of media harp on about the latest projects 24/7, and cities vie to build the next great museum or park to boost their economy. It's hard to imagine what a negligible presence architecture had in the general consciousness even 15 years ago. In those days, I explored the built environment the old-fashioned way: by foot and map, and without the aid of a digital device.

In 1990, having moved to London to work in an architect's studio, I was keen to learn as much as I could about my new home. Weekends were spent discovering the city's grand squares, obscure alleyways and seemingly forgotten structures. In the course of one weekend, my pastime as an urban explorer – and occasional trespasser – was about to change for good. That weekend was the first Open House London event in 1992. I was deeply impressed by the scale and calibre of the places being displayed, including many usually closed to the public. I joined thousands of fellow explorers, hungry for the access and public dialogue I sought.

In 1998, I returned to New York, certain that someone would create a similar opportunity here. After three years of talking up the concept to my friends, they urged me to stop talking and start doing. A voice inside my head reminded me that I knew nothing about event planning, fund-raising, programme development and the hundreds of other things needed to start a nonprofit. Yet a louder voice that said 'good things are worth doing' prevailed.

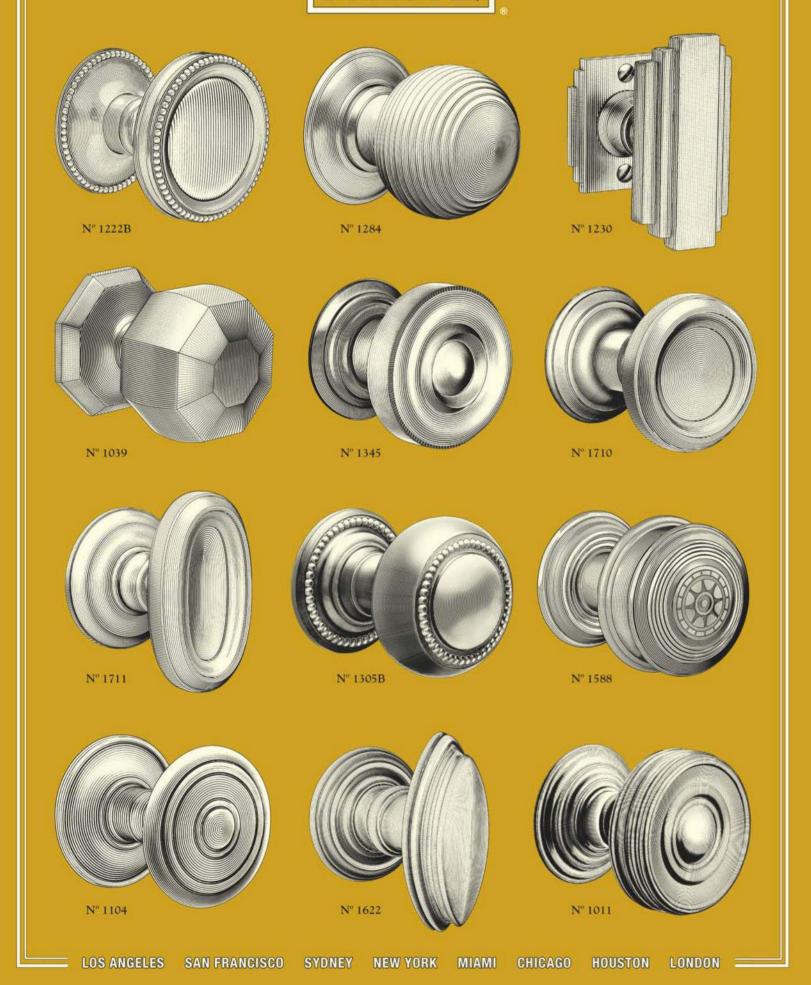
With the help of friends and family, I launched Open House New York in August 2001. Weeks later, the 9/11 attacks gave OHNY added purpose as an antidote to the lock-down mentality sweeping the city. Our message to open up to new ideas and neighbourhoods was persuasive. With little funding and a staff of one-and-a-half, the first OHNY Weekend in 2003 attracted 45,000 attendees, who explored secret tunnels, historic mansions, power substations and luxury penthouses – they even got a first glimpse of the disused, weed-strewn train viaduct now known as the High Line.

OHNY takes design, history and culture enthusiasts behind the scenes at opulent interiors, innovative 'fab-labs' and monumental public works projects year-round in all five boroughs. My favourite sites provoke thought and a sense of adventure – time travelling to the Jet Age in Eero Saarinen's disused TWA Terminal; ascending the crystal-lined stair to Diane von Furstenberg's penthouse; admiring a carp-filled replica of the Yangtze river flowing beneath the glass floor of a private town house; and donning a hardhat to climb through Santiago Calatrava's futuristic new transport hub. Then there's the strange awe one feels clambering across the 14-storey, stainless-steel digester eggs of the Newtown Creek wastewater treatment plant and learning what happens to the fluids that disappear down our drains.

We city-dwellers take our surroundings for granted. Extraordinary rewards await if only we would look a little bit harder, a little bit closer. Great design is everywhere – even in the sewage processing facility

The next OHNY Weekend takes place 17-18 Oct. Visit ohny.org for up-todate programme info. Scott Lauer (scottlauernyc.com) is currently advising Open House organisations in Denver and San Diego

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